

Kashmir Samachar

ANNUAL NUMBER-1981
CULTURAL HERITAGE



SOCIO CULTURAL MONTHLY

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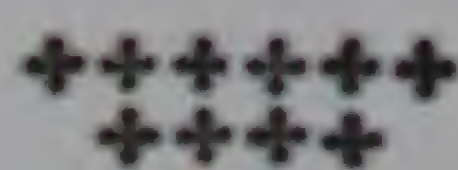
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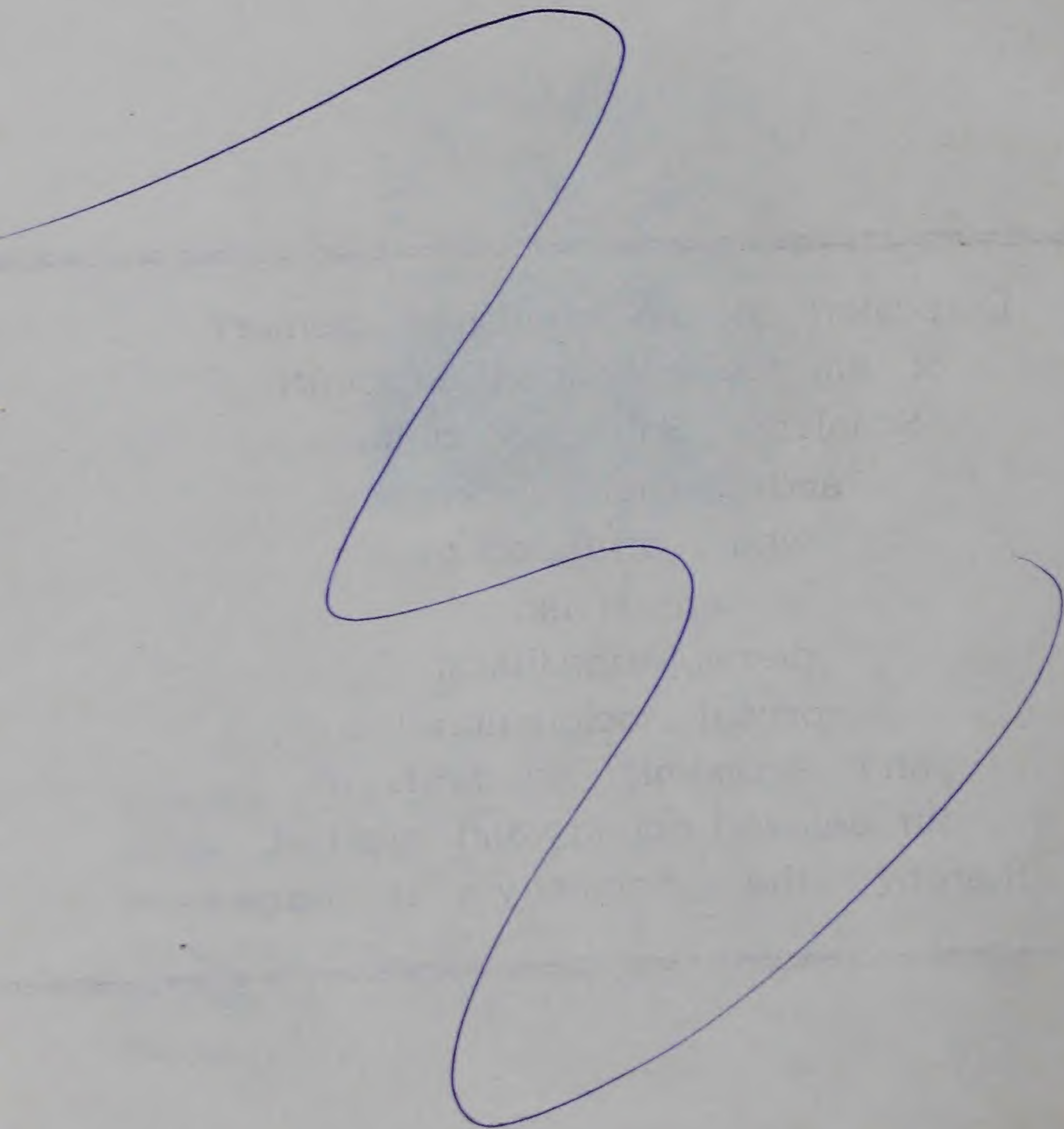


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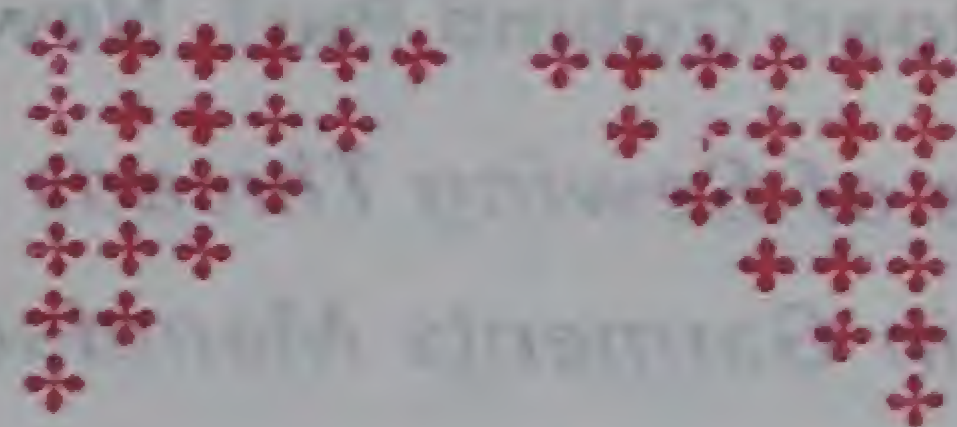
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We invite your suggestions for its further development/improvement so that we are able to know the readers' reactions.

Your suggestions are also invited on various socio-cultural activities of the Samiti for which it has been established so that we are able to plan our projects keeping in view your valuable suggestions.

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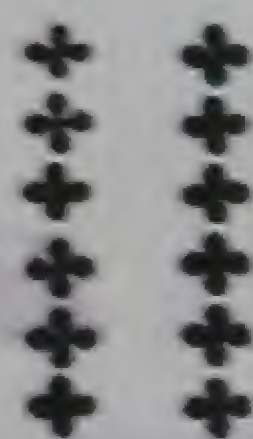
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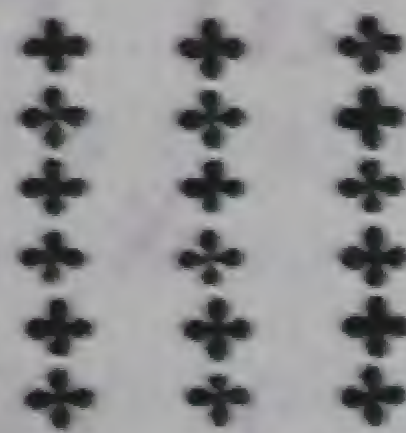
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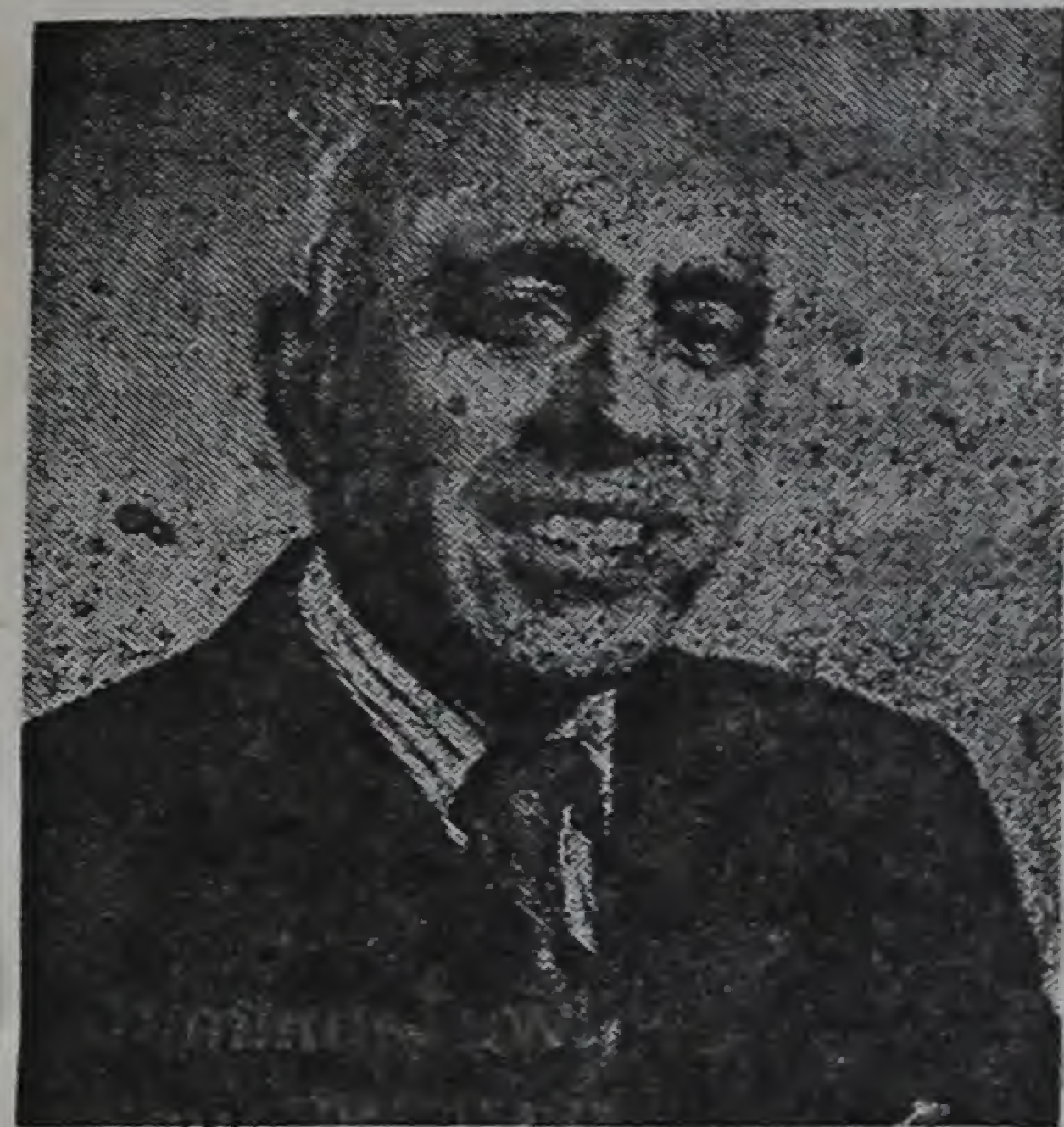
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MESSAGE

I am happy to know that the Kashmiri Samiti Delhi is bringing out a special Annual Number of its journal-Koshur Samachar, a socio-cultural monthly, in December, 1981, depicting historical account of the contribution made by the people of Kashmir to the Thought of India, in the field of religion, arts, crafts and culture, history, folklore, dance and musical instruments etc.

Kashmir has attracted Saints and Reshis through the ages who have left indelible imprints on the thought currents and our philosophy of life which has been the hall-mark of our society. The contribution made by our philosophers and Saints and Savants has greatly enriched our culture and traditions which even now continue to be the the envy of all.

I am sure that the Kashmir Special Number will provide an opportunity to our younger generation living in Delhi and elsewhere to have a peep in our glorious past and to know something about our rich culture and traditions.

I send my best wishes to the members of the Samiti for the success of their noble endeavours.

A handwritten signature in dark ink, which appears to read 'S.M. Abdullah'. The signature is written in a cursive style and is positioned above a horizontal line.

(S.M. Abdullah)

Jammu-Tawi,
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P R E S I D E N T ' S P A G E

The timely publication of *Koshur Samachar*, Delhi during the last twenty years is a commendable record of service to the Kashmiris in particular besides a living link between the members spread all over India and abroad. The Special Numbers of this monthly journal have made an admirable contribution in preserving our cultural heritage. The Lal Ded Number (1971) with translation of her vakyas into English and Hindi from original Kashmiri, has been the first attempt of abiding value to our mother-tongue and the indigenous philosophy. The Zind Kaul 'Masterji' Number (1975) has been a biographical-cum-literary volume, with original articles by some of our eminent writers. According to Professor J.L. Kaul, "It is Zinda Kaul that sounds the modern note in a profounder sense, than any of his predecessors". The Bapu Number (1977) devoted itself to the Gandhian concepts of religion, economics, agriculture, education and social problems with their relevance in the present circumstances. The Saints and Sages Number summarised what little could be available about the spiritual achievements of our seekers in search of truth. The Jawaharlal Nehru Memorial Number (1980) covers almost every aspect of the life of our revered leader, whose work had a profound influence on our mental make-up, social structure, intellectual development and scientific temper.

The present Number (1981) is about our contribution to Indian thought and culture. An attempt has been made to cover religion, literature, art, archaeology, history and other related subjects. It is for the reader to assess this humble effort of selfless scholar who deserve our appreciation.

A question arises : should we continue with this 'Cultural-heritage' subject at all levels without giving it a serious thought ? Sooner the better. Death is depriving us of our authentic and eminent scholarship and it is time that a volume be planned with all seriousness and active support of some of the luminaries of our literature and culture as has been done in Maharashtra, Karnataka and other states.

H. C. SHALI

KOSHUR SAMACHAR

MULTILINGUAL SOCIO-CULTURAL MONTHLY

Vol. : XIX No. 12

December, 1981

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EDITORIAL :

Kashmir's Cultural Heritage : A Contemporary Perspective

DR. S. BHATT*

With this annual number we recall once again our cultural heritage and pay homage to our hallowed past. From our past history, customs and traditions, and from our ancestors, we seek wisdom and guidance for progress in presentday world society. Cultural heritage provides us a continuous vision of past, present, and future. It gives us a sense of belonging to Kashmir's great cultural past forming an important part of rich composite culture of India. Our heritage binds us together in a period when we are spread out in many parts of the world. It also enriches the global society through knowledge and wisdom contained in this heritage.

Some of the outstanding features of our past heritage and most relevant to contemporary times are as follows : First, we find it has an abundance of mysticism and spiritualism of ancient Indian civilisation helpful for spiritual enlightenment of modern man. Second, it has cosmological doctrines of great scholarly interest which seem to be complementary to scientific theories. Third, Kashmir's traditions of synthesis and harmony are inspiring enough for evolving world order based on combination of various elements of global culture from East and West. And lastly, from the study of history we find that Kashmir has been a seat of great learning and this intellectual tradition is undoubtedly inspiring for our scholars and scientists to participate in the global creative processes and thereby promote common creativity of mankind.

Our ancestors excelled in mysticism and spiritual knowledge. The comprehension of nature was the basis of their striving. They were thinkers of the highest order and enjoyed spiritual aristocracy. Disregarding mundane pleasures, they enjoyed higher values of life. Indeed these values have much relevance in present-day world in view of ecological problems of world society. Lalleswari, Bad Shah, Puph Bhawani, Nund Rishi, and others, are a few examples amongst our great seers who saw Reality and conveyed their spiritual grace to mankind. Kashmir's cultural heritage comprises of high philosophical doctrines and these are compatible with modern scientific thought. Therefore, in present day world, there is necessity to see interaction between the two schools of thought. Both are enquiring about the phenomenon of nature. Mysticism provides fundamental emotion to both. In spiritual philosophy, such as Trika philosophy, Saivism, Sufism etc., there is an attempt through various approaches to seek higher consciousness to comprehend forces of nature and see Reality. In scientific world also, we dream of

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laws of nature and their relationship in order to grasp Reality. There is no antagonism between them and both are complementary. Both promote harmony with nature and have evolutionary approach. The spiritual heritage is concerned with the forces operating in the universe and the man's evolution. With the advent of space exploration, new knowledge is being obtained in regard to our mythological doctrines. If life is discovered elsewhere in the universe, the ideas concerning Karma theory, life after death, and man's evolution as discussed in our cosmology and the Upanishads may find new scope for enquiry and discussion. A group of leading scientists of the world from various countries have in fact made a report to the United Nations recently suggesting strong possibility of intelligent life elsewhere in the universe. We may also discover some hitherto undiscovered laws of nature, as Einstein said. In any case, outer space exploration is a paradigm and it is possible that knowledge from our heritage about cosmology will have inter-action with scientific exploration.

We may also highlight the harmony in our cultural traditions, worthy of emulation for the evolving world order. Respect and tolerance in spiritual and cultural ways of life as available in the history of Kashmir are noble values which can be followed anywhere in the world. This attitude is due to our instinct for peace and harmony. Swastika and non-alignment are symbols of benediction and world peace. And peace has no motivation beyond itself. The world society is at the moment attempting to re-form to a common pattern of peaceful relations between peoples of the world. We are no doubt living in challenging times and our cultural heritage based on tolerance and common brotherhood of mankind has much to offer to the international society.

Above all, Kashmir's great learning from Abhinava-gupta to Mahjur and Jawaharlal Nehru is a rich intellectual heritage for spreading enlightenment and knowledge. As scholars and thinkers, it is our task in contemporary society to interpret our ancient heritage in modern context. Jawaharlal Nehru made an attempt in this direction and created a new order of unity and progress for the world society for which we remember him most. The papers in this volume, it is hoped, will promote knowledge and inspire enquiry about the phenomenon of nature and Kashmir's cultural heritage.



The Swastika or the Fylfot

Professor P.N. Qazi*

Historical excavations in many countries bear witness to the fact that, in ancient times, the *Swastika* was used as a sign of people inhabiting various regions of the world. The most ancient *Swastika* symbols have been found in the excavations in Mohanjo-Daro, Harappa, Persia and Mesopotamia. In Turkey, there was a custom, in those old days, of placing a metal standard of the *Swastika* in the grave alongside the corpse. In Italy, the symbol has been found engraved on funeral urns. In Athens, the sign appears thrice on a funeral car. Probably, the symbol was used on such occasions in those countries, to ensure the well-being of the Dead.

In Greece, as in India, the sign was usually engraved on coins. In Egypt also, it was a religious symbol since early times. In Britain, it was used as a holy mark. H.E. Priestley, in his book 'Britain under the Romans' writes that the *Swastika* was considered as a sacred symbol in Roman England. At a site, excavated at Lullinstone, the floor of a room in a villa in Britain has been found adorned with this symbol.

The *Swastika* appears on the jewels of German and Scandinavian people, and is inscribed on the altars of the Roman period. It was revived later by Hitler in Germany as a national

emblem for Hitler considered it as an ancient Aryan symbol that brought happiness and good luck.

The *Swastika* was considered an auspicious sign by the original inhabitants of America. It is found in the remains of ancient Mexico and Peruvia, and also in burial mounds in the U.S.A.

It also found a place among written characters in China where it connotes abundance, long life and happiness.

Thus, it is clear that the sacred sign was at first used in India and was later adopted as a holy symbol by people of almost all countries. It is fairly certain that the Celts who took with them other Aryan beliefs and traditions to different countries of Europe as they carried the worship of Shivlinga from the Indus Valley civilisation, and made the use of the *Swastika* popular among other countries. They spread its use in Crete, Mesopotamia, Palestine, etc.

The Aryans, who used it as a holy sign, related it somehow to God, to good augury or benediction of God. They considered this very auspicious. The religious minded people inscribed it on the first page of the book they wrote or they put this sign on the opening page of their account books.

* B-418, Pragati Vihar Hostel, Lodhi Road, New Delhi-110003.

The sign is also marked on the chest of some statues of Buddha, or on the lower side of Buddha's feet as is found among base-lief of the well-known Stupas of Amravati. The Buddhists spread the use of this symbol in Tibet, China, Cambodia, Thailand, Japan and Korea. The Jains also used it as a sacred symbol.

It was a custom among the Christians to mark this sign on a tomb itself or to place a vase with this symbol inside the tomb to ensure the safety and welfare of the departed soul. This custom was replaced by the use of a cross only much later.

The word *Swastika* is derived from the Sanskrit word *Svasti*, which itself is a combination of *Su* and *asti*. *Su* means auspicious, and *asti* means is. The word, therefore, connotes well-being, good luck, auspiciousness. Over a very long period, now, this word has been used for a mystical cross, of which the extremities of the four arms are bent in clockwise direction. There must therefore be a reason why a sign of this pattern or form is associated with auspiciousness.

It should be noted in this connection that, in the literary tradition of India, the word, *Swastika*, refers to a cross, the four arms of which represent four directions or four paths, '*Chatnapatha*'. Thus it typifies the four-armed pattern of the movement of the world-wheel or the four paths of life, or four different directions in which humanity moves. It would be worthwhile to add here that at many places in India, Chakra also is found besides the Swastika, or the Swastika is inscribed in a circle. The Chakra, it is generally accepted, represents the principle of continuous movement and life. So, the Swastika, inscribed at the centre of the circle, connotes what

directions humanity takes in the cosmic wheel doing the four epochs, known as Satyuga, Tritayuga, Divapuryoga and Kaliyuga in Indian religious terminology. The chakra also is held sacred in India and is known as '*Vishnu Chakra*'. It is believed in India to be an instrument used for the destruction of demoralical or evil forces. One form of the wheel is also known as *Sudarshan Chakra* which literally means the auspicious (knowledge of the) cosmic wheel. Putting these facts together, it means that the Swastika represents the eternal movement of the World Life-Cycle in four different directions, in four different Ages, and enables a person to attain auspiciousness, good luck and happiness. Therefore the sign came to be used, in later times, as a symbol for well-being though people generally did not know what it signifies.

The Swastika thus symbolises the four stages of humanity as it passes through the four epochs, that is why the cross is used as a sign for four in the Bactro-Pali inscriptions. It would be interesting to know, in this connection, that in Britain the common name given to the Swastika was *Fylfot*, which is said to have been derived from the Anglo-Saxon '*fower fot*'. Four-footed.

All these facts indicate that the symbol signified the four different levels of purity, peace and prosperity in the four Ages of the World Cycle, *Srishti Chakra*.

Those, who have done research into the history of the symbol in various countries, have reported that the symbol was held as the emblem of God the Deity of all Deities, the Great Lord or the Creator. It was also held to symbolize light and life, *Brahma*,

Vishnu and Shanker, and also the lotus which stands for holy life. All these beliefs, joined together point out that the sign indicates how God creates, again and again, a human society having good luck, auspiciousness and happiness after the cosmic wheel has passed through the four epochs. At the time of the confluence (Sangam) of the Iron Age and the Golden Age, God imparts knowledge of the World-Wheel and makes the life-pattern of the people pure as a lotus. That is why sometimes dots or

points are marked in the corners of the intersections of the arms of the Swastika. These points signify that when human souls pass through four different stages they are purified by God by means of knowledge and yoga. The rice, sprinkled with saffron and placed in the four squares of the Swastika signifies this. While this symbol is very widely used in India even today on almost all sacred occasions, the real meaning is known to very few.



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May Kundalini, the power which manifests the universe (*Kauliki*) bestow on you the floods of her cosmic ecstasy (*jagadananda*), flashing up from her source, one with the vast and sublime illumination perceived in her radiance, causing the six wheels to vibrate, arousing in awareness the sweet resonance produced by her passage, imparting bliss as she attains union with the Lord in the lotus of a thousand petals, centred pervading the universe.

I take as my subject certain matters concerning the realisation of Kundalini, in accordance with my own understanding and the teaching transmitted to me by my master.

The term Kundalini refers to Siva's power of (world-) emission (*visargasakti*) which, in as much as it is universal, is identical with self-hood (*ahanta*) in its fullest expansion. The revealed texts of our tradition say that it has three and a half coils. Of these the first is that mode of self-hood in which the object of cognition (*prameya*) predominates, the second that in which the act of cognition (*pramana*) predominates, the third that "I"-ness in which the agent of cognition (*pramatr*) predominates, while the remaining half-coil is that "I" whose essential form is the state of pure awareness

(*prama*). Such is the esoteric analysis of Kundalini revealed in our sacred texts.

When absolute awareness (so-natured), the highest self-cognition (*vimarsa*), first shines forth within itself alone in the impulse to manifest itself as the diverse phenomena which constitute the universe out of that autonomy which is its urge to extroversion (*bahiravimukhya*), then this supreme power is termed in all our scriptures Saktikundalini 'Kundalini as (latent) power' representing to itself the objective diversity as one with its own identity and is compared to a (coiled) snake sunk in deep coma. Though her nature is emission (*visarga*) she does not take on (in this mode) the form of actual projected-ness. This has been stated in the *Tantraloka* (3.139) :

Rather, ... bereft of the projection of all the entities which she will subsequently make manifest...

An act of blissful relish within the self alone, she is power, that power of Siva which is his initial emergence towards objectivity (*adyonmesa*).

Moreover, according to the Saiva doctrine, when a yogi is established in that state of penetration (*samavesa*) in which he realises the entire universe as his own identity as the result of sustained awareness of the nature of Siva as

* Ishbar, Nishat, Brain, Srinagar (Kashmir).

identical with his self, then he attains immersion (*samavesa*) in this power of emission (*visargasakti*) so that he merges with this **Saktikundalini**-state, relishing within himself the ultimate degree of the vibration of power. The nature of **Saktikundalini** is described in the **Tantrasadbhavantra** as follows :

The ultimate and subtle power termed **Niracara** rests introverted enveloping like a sleeping serpent the subjective centre (*vindu*) of awareness (*hrd—*). In that state, O glorious Uma, she is completely withdrawn; she is completely unconscious of anything (external). The goddess dissolving in the core of here being (*ksiptvodare*) the fourteen worlds with the moon, fire, sun and stars is like (a serpent) comatose in its own poison.

This same goddess **Saktikundalini** has been described in the *Tantraloka* (3.137c-139c) in the passage which begins :

Therefore the seventeenth phase (*kala*) whose form is the nectar of immortality .. and ends :

Rather, when bereft of the projection of all the entities which she will subsequently make manifest, she is **Saktikundalini**.

In fact this is the intermediate, the germinal state of that power of emission which is otherwise called **Parapara** 'power uniting both its absolute (*para*) and finite (*apara*) aspects'. I shall describe this power of emission's initial and final states when I come to define **Pranakundalini** and **Parakundalini**.

The Kaula yogi also realises this **Saktikundalini**. He realises it as **Kamatattva** 'the Essence of Desire' through the contemplation of the power of desire (*kamakala*) during the secret rite (*caryakrama*) at that moment of

immersion (*samavesa*) which is the compenetration (*samghatta*) of siddha and yogini. As the holy master Abhinavagupta has said (*Tantraloka* 3.146) :

Therefore this phoneme 'emission' (*visarga, h*) which is the phoneme *ha* in the state of latency is termed **Kamatattva** in the *Kulagahvaratantra*. The fullness of desire (*kama*) is realised in compenetration (*samghatta*).

The master Vatulanatha too has mentioned this **Saktikundalini** in the following sutra, under the term *mahamelapa* :

The supreme fusion (*mahamelapa*) arises out of the compenetration of siddha and yogini.

If a Kaula yogi establishes himself therein even for an instant he experiences through the melting away of the duality of Siva and Sakti as subject of awareness (*vedyavedakatmasiva-sakti*) that equilibrium (*stithi*) which is the supreme fusion in identity of essence (*mahamarasya*) of the two. Thus it should be clearly understood that only that Kaula yogi who experiences the state of **Saktikundalini** within the supreme fusion (*mahamelapa*) of the compenetration of siddha and yogini during the secret rite is entitled to undertake it, and nobody else. Therefore none but those of the highest spiritual development, who are fully established in the recognition of their all-inclusive identity (*paripurnasvatma*) are qualified for this secret rite, the source of the ultimate penetration (*samavesa*). As the revered Ksemaraja has said :

They are not qualified for this. Rather let this be realised by the most elevated, by those of the highest spirituality.

Now I shall explain the nature of Pranakundalini. The power of emission, its nature the blissful relish (*camatkrti* of consciousness, is described in our revealed texts as Pranakundalini 'Kundalini as vital energy' when it cognizes emission's emergence (*unmesadasa*) within its own identity, in accordance with Abhinavagupta's teaching as *Tantraloka* 3.141 :

This state of emission is the projection (*ksepa*) of one's own identity by one's own identity in one's own identity,

and represents itself as the generic vital energy (*pranana*), in accordance with (Kallata's) axiom :

Consciousness's initial transformation is as vital energy.

Although that state in which there is the manifestation of externality is experienced within the Pranakundalini-mode of emission in as much its form is the generic vital energy, nonetheless since the *specific* energy flows, the outgoing breath and the rest have *not* emerged, all that is operative here is the state of an all-pervading fullness with the relish of the bliss of one's own identity. It is this same power of consciousness, in its Pranakundalini-aspect, that is experienced by Kaula yogis flashing forth in that reality which is the first instant of ejaculation (*visarga*). But here I shall add something on the basis of my own understanding. *Spandakarikas* I. 24-25 :

Taking their stand on that (thoughtless centre) both moon and sun (ingoing and outgoing breaths/object and cognition) dissolve into the path of Susumna and leave behind the sphere of Brahma (the objective world/the body up to the cranial aperture), rising beyond it. Then in that great void within

which sun and moon have utterly dissolved, the unaware remains as if immersed in dreamless sleep; but the awareness of one who is awake remains unshrouded.

When, in the manner described in these verses by the revered Vasugupta, a Saiva yogi, not allowing his awareness to slacken even for a moment, contemplating his identity with Siva, draws near to the state of penetration (*samavesa*), then, by virtue of his unbroken self-awareness, both his outgoing and his ingoing breaths dissolve into the path of Susumna. As soon as this happens his vital energy (*pranasakti*) descends to the perinial centre (*muladhara*). Then in radiant expansion it flows up therefrom through the central path and as it does so the yogi experiences the state of Pranakundalini.

There are here two possible ways for yogis. The first is as follows. For some, when the outgoing and ingoing breaths dissolve into the central channel, they first turn downwards and, having broken through the *lambika*-centre, producing a sound like the roar one hears when one blocks one's ears with one's fingers, penetrate (*vedhayatah*) the perennial centre. First the yogi experiences this centre spinning at great speed and emitting the sound I have described. Then the vital energy ascends therefrom and flowing up through the central channel pierces the second centre (*cakra*, literally ('wheel) which is located in the region of the navel, so that it too begins to revolve and resonate. At this stage the yogi experiences both centres spinning simultaneously. Then the yogi's vital energy, rising from the navel-centre darts upwards and penetrates the heart-centre. The yogi experiences it rotating in the same way. Then the vital energy, continuing to rise through the central channel and reaching

the throat, penetrates in a flash both the centre in the throat and that located between the eyebrows, so that these too begin to spin at high speed. Such is the experience of yogis alone. When the yogi has pierced the centre in the abode of *bindu* (between the brows), he experiences, within the pulsation of *Prana-kundalini*, the rapid simultaneous rotation of all the centres from the perennial to that between the eyebrows. As soon as this occurs the yogi attains the eight miraculous powers, atomicity (*anima*) and the rest. This view is confirmed by the revered master *Abhinavagupta* when he treats the subject of Initiation-through-Penetration (-of the-centres) (*vedhadiksa*) at *tantraloka* 29.237-238 :

Moreover *vedhadiksa* has been variously described in various scriptures. It should be performed by (a guru) whose powers are developed to the point that he can ensure that the (disciple's) experience of the piercing of the centres is firmly established, and in the order of ascending immersion (from the perennial centre to the centre between the eyebrows), so that he attains the miraculous powers, atomicity and the rest.

There is, however, another sequence and it is as follows. In the case of certain yogis of lesser inspiration, when their outgoing and incoming breaths dissolve into the central pathway their vital energy flowing therein, by reason of the low degree of the Supreme Lord's grace (manifest in them), penetrates first the centre between the brows, so that for these yogis it is this centre which is the first to vibrate and resonate, then that in the region of the throat and following it, all the rest down to the perineal. As a result the yogi experiences nothing, for the impression of transmigratory existence is still firmly established within him. As for the eight miraculous powers, atomicity etc., they are quite out of the question. Rather such a yogi, overwhelmed by this inverted 'Demonic Penetration' (*pisacavesa*) experiences nothing but continual impediments. As has been said in the *Kularatnat Tantra* :

When, O fair-faced one, (yogis) established below pass upwards, that alone is the state of release (*moksa*), that state alone is the field of enlightenment. But when established in the uppermost centre they then descend, that is Demonic Penetration, the cause of impediments.



Exposition Of Trika

Laxmi Narayan Raina*

This universe with multifarious forms, shapes and colours, this exuberance of beings, this exquisite panoramic vast Nature with its grandeur, these agitating mighty waves in the oceans, one tossing against the other, these countless solar systems in this grand expanse, the sun and the moon and such like millions of luminaries moving round the world, is the physical presence in which we live and have our being. The man on this planet is gifted with capacity of direction, control and research to understand and harness Nature. He is the evolved being and has rational sense and fineness of mind and brain, having the faculty of harmonising all what he is surrounded with. The man has got wonderful power of deep contemplation and even can go beyond the realm of thought, reason and intellect. He can observe for himself the transformation of the supreme power, the absolute unity, in this splendored manifested universe of varieties. In the words of Emerson, "Within the man is the soul of the whole."

The question arises how this universe came into being? What is the purpose behind it? How are the forces operating and functioning in it? What is this great movement? All such searching questions arise in sceptic minds who want to discover the depths of this great mystery.

The entire universe, this totality, consists of a number of factors (tattvas) of nature, super natural ingredients and mystic forces which maintain and stabilise it. Then again a question arises, as to what are all these factors and forces which give this diverse appearance. The answer is given by the great preceptors, saints and seers of Kashmir, out of their own practical experience and realisation in their expositions and this has served as the beacon to all the seekers of truth of the world. They have discovered this truth that all that we see and all that we are emanate from one single unity and is transformed into this manifestation which is the unfoldment of Supreme power. This is transformed on its own motion and nothing influences from the outside.

The co-relationship of universe and divine power is expounded in the 'Celebrated Five Hymns' (Panchastavi):

"Bhumau Nivrti udhita payai pritishta,
Vidya anale maruta shanti atit shanti,
Vyomiti yah kila kalla kalyanti vishvam,
Tasam vidurtaram amba padam tvadiyam"
IV - 26. Thou art signified, O Mother!
as an aspect of withdrawal (Nivriti) in the
earth (element), existence (Pritishta-Kala)
in the water (element), knowledge (Vidya

* B-26, Pamposh Enclave, New Delhi-110048.

kala) in the fire (element), peace (Santi Kala) in the air (element), supreme bliss (Atitshanti kala) in ether (element) and with these (tattavas) (as well as) aspects (Kalas) Thou evidently doth manifest the Universe. All the same) Thou Art (Thyself) far beyond these aspects (and elemental worlds)." (IV-26)

There was nothing, but the Eternal One (Sada Shiva). Question of knowing Him or finding Him or seeking Him in any state would not arise. He is undisturbed and motionless, one single unity. Kalidasa in Kumara-Sambhava (III Canto-Verse 50) says :

"Mano navadvara nisiddhavrtti hrdivyavasthaya samadhivasyam,

Yamaksaram Ksetravido vidustamatmanam atmanyavalokayantam"

"Who fixing in his heart his mind which was controlled by deep concentration and, the activity through the nine gates (senses) of which was completely suspended, was seeking in himself his own self, which those versed in spiritual knowledge call Spirit Eternal.".

In such a state Shiva is Nishkala (Pure-Consciousness) in Him all elements (Tattvas), aspects (Kalas) and His Shakti are merged. He is motionless, undisturbed and in a state of equilibrium (Samvit).

Shiva Shakti agamas (doctrine) elaborate the principles and sub-functionaries of that Absolute Consciousness, Param Shiva, which manifest this Universe and still are far beyond all this. These functional principles and creative movement are called 'Prakriti', the nature of the Supreme, Changeless-Principle who passes into changing one. This purusha

and his prakriti emanate from 'Para Brahma-man,' the Eternal One, the unmanifested Divine. This Prakriti, expressed in different aspects is nothing but Shiva-Shakti, Svarupa (embodiment) of that Infinite Benign. This is the great display of grand glorification of the Supreme Power called "Vibhuti".

The Principal Kalas are five and they are :

1. **Nivrtti Kala** : It is the working force and essential element in the Prithvi Tattva, the earth element.
2. **Pratishtha Kala** : It is the basis and inner framework on which the outer physical universe is laid. It is in *Apa* (water element).
3. **Vidya Kala** : It means a knowledge of limited nature and is the dominant Kala in the fire (Anila) tattva.
4. **Shanti Kala** : It is the air (Maruta) element. This is beyond *Maya*.
5. **Atita Shanti Kala** : It is the last Kala of Shakti which is above all and is in *Akasha*—ether. This is Shakti Tattva.

The sadhana (practice) to observe Kundalini moving from Muladhara (earth element) to Svadishthana, the region of water proceeds to Manipura and Anahata, the region of air and fire, until it reaches Ajna and from Ajna to Sahasrara which is an abode of supreme bliss and limitless state of Sada-Shiva.

The entire universe (prapancha) is the nature (prakriti) of Sada-Shiva and this (Prapancha) consists of Kalas and 36 Tantras which are described in several texts and works of Kashmir Shaiva Agamas.

In the book 'Kashmir Shaivism', (p.49), the author says :

"Now, even though of an infinite variety, the things and beings, of which the Universe, thus produced by the opening out of Shakti, consists, are built up really of only a few fundamental and general factors technically called Tattvas." These Tattvas (elements or ingredients) are 36 in number. They are just mentioned below in brief.

- I. Five elements, materiality of the sensible universe. They are *Prithvi* (earth), *Apa* (water); *Agni* (fire); *Vayu* (air) and *Akasha* (firmament.)
- II. Four principles constituting the motor-nervous system in the body. They are : *Payu* (the voiding or discarding organ; *Pada* (the feet), the power of locomotion; *Hasta* (the hand), the power of handling; *Vach* (the vocal organ), the power of expression.
- III. Five Tanmatras i.e. *Gandha Tanmatra* (odour); *Tanmatra* (the flavour), *Rupa Tanmatra* (colour formation), *Sparsha Tanmatra* (sense of feeling) and *Shabda Tanmatra* (the sound).
- IV. Five powers of sense perception called *Tanodriyas* viz. sense of smell; sense of taste; sense of sight, sense of touch and sense of hearing.
- V. Three capacities of mental operation called *Antahkarana*, (inner organ) viz. (a) power of imagination (b) the power of arrogation and appropriation and (c) the power which binds up the personal ego.
- VI. Two principles of the limited individual viz. (i) the root of all feeling and (ii) moving passion in any form or degree :

VII. Six principles of subjective limitations viz., (i) limitation in regard to duration of presence of experience. This is also called *Kala* or time; (ii) regulation or limitation in regard to interest (iii) attachment limitation as regards simple awareness or knowledge, (iv) limitation in regard to authorship i.e. the power of limited creation; and (v) power of limited creation (*Maya*) and (vi) sense of limiting and self forgetting.

VIII. Five principles of the universal subject objection viz (i) co-relation in the universal existence; (ii) identification; (iii) the lordly ness or mighti (iv) being (existence) called the origin of experience; (v) negation and potentialisation. Above all is *Shakti Tattva* i.e. the power of experience by itself with Pure 'I' without the experience of even 'Am'.

All such elements, Kalas, Vrittis (Conditions) or 'Kanchukas' (coverings) are the raw materials of Prakriti, *Maha Shakti*, the aspect of changing consciousness of the Changeless Super-Consciousness, the Pure-Self, to manifest this universe and experience its own projection, with all this, the Super-Consciousness exists ever Perfect and Pure with no boundaries.

Unmanifested *Maha Shakti* (Supreme Power) with all its manifestation of this gross world is far beyond these elementals and functions. Therefore, in Panchastavi, he says :

"Tasam vidurtaramamba : Padam Tvdiyam" "Beyond all these (tattvas) is Thy abode in Infinity." This universe is merely a great 'Vimarsha'

(experience) of the diversity of the Eternal One who on its own motion is the cause and effect of its own projection and is in its ownself the

experience and the experience. In Prtyabhi-jnahrdayam, Khemraja says :

“Svechaya svbhilam vishvam unamilyate”
“By its own will unfolds itself on its own screen.” This absolute unity passes into variety and at the same time this unity co-exists with its own diversity.

The man and the universe are just like waves in the ocean, one tossing and dashing against the other. They rise and fall in millions and agitate in commotion and are lost in this stupendous rough speedy movements. These waves and tides and the movement as well emanate from the limitless ocean and while in a state of various and numberless movements, it is not realised all this is but ocean and it merely appears to us multifarious and in numberless fragments of different sizes, forms and shapes. The man in this universe is lost in his environmental atmosphere and takes it for granted that there is nothing beyond this. Rabindranath Tagore, the awakened seeker, says :

“ I take pride in this great wall and I plaster it with dust and sand lest a least hole should be left in this name; and for all the care I take I lose sight of my true being.”

The awareness of all this and its reality make man free from all such toils, troubles and ignorance. He harmonizes totality and brings all fragments together and becomes the centre of the whole. Emerson expounds, “Man is a stream where source is hidden. Our being is descending into us from we know not where.” The preceptors and thinkers of Kashmir have shown us the path of enlightenment and have experienced the Divine Truth within themselves. They have discovered and unmeasured depths of the infinite ocean of Pure Consciousness (Chiti) and have taught us that any man, who with attentive mind, alertness and determination, can practise and search and explore that Supreme Power which is within and outside us and can have awareness of this Divine Truth.

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Shaivism And Vedanta

Jankinath Kaul 'Kamal'*

There are many other schools of thought in India besides the six principal systems of Indian Philosophy. But we have to realize that the basis of all these is the same and we call it the Ultimate Reality. These schools of thought rest their conclusions on several common concepts, which are :

(i) All accept the eternal cycle of Nature which consists of vast phases of creation, preservation and dissolution.

(ii) All accept that life and death are but two phases of a single cycle to which the soul is bound because of ignorance of the true nature of things.

(ii) All accept Dharma as the moral law of the Universe which accounts for these eternal cycles of Nature as well as the destiny of human soul in its evolution.

(iv) All agree that knowledge is the path to freedom and that yoga is the method to attain final liberation.

All the schools of thought are, therefore, but the fundamental interpretations of the Ultimate Reality. They are so inter-related that the hypothesis and the method of each depends on those of the other.

The Advaita Vedanta of Shankara and the Kashmir Shaivism of Vasugupta and

Somanada have great affinity with each other. The former influenced Kashmir while the latter developed on her soil. Both advocate monism. Fundamentally, they have a single conception but each develops it individually to suit particular minds. This we may attribute to the socio-historical background and geographical situation of each.

Vedanta is an enquiry into the nature of the Ultimate Reality while Shaivism discusses the nature of this ultimate Reality and explains the cause of the initial impulse in Nature. The sources of the former are the Vedas and those of the latter are the Tantras. But neither objects the postulates of either of these. Both seem to have prevailed in this beautiful valley of Kashmir since the very early times, probably the first century A.D. This is evident from a keen observation of the performances of daily and occasional rites and rituals by Kashmiri Brahmins even upto this day. Hymns from the Vedas and recitations from the Tantras are included in all kinds of such performances simultaneously.

People, in this land of Kashyapa, have from early times been accommodating, perhaps because of the gift of intelligence. They assimilated what good came their way. According to Dr. Stein, the Brahmins absorbed the Buddhist faith, and lived in harmony with their

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brethren who were converted to that faith in the valley. Thus, the old religion here seems to have been polytheistic, of course, with special inclination towards ritualistic Shaivism, Kula system, advocating the highest form of Shiva, had developed here in the 4th century A.D., and Krama system, connected with Raja Yoga and Kundalini Yoga which stress the inter-dependance of vital air and mind, had existed here even earlier.

Then, Shankaracharya (788-820 A.D.) visited this valley in the first quarter of the 9th century. He only re-established true faith in Upanishads and explained these in his commentary of Brahma-Sutra. He gave Vedanta Philosophy the right footing by writing his valuable and famous commentaries on the ten principal Upanishads and the Bhagwad gita. Through his numerous hymns to different deities, he gave practical instructions that all sorts of different worships lead to the same goal...the Ultimate Reality...on Realization. In his Hymn to Dakshinamurti, Shankara's conception of the Ultimate Reality is the same as that of Utpala's Pratyabhigya in Kashmir. Dr. T.M.P. Nahadevan remarks in his book, 'The hymns of Shankara' ... It is to be noted that in this hymn (of Dekshnamurti) Shankara employs some key-terms and concepts of the Pratyabhigya system known popularly as Kashmir Shaivism. The illustration of the mirrored city is found in the Pratyabhigya works".

The earlier, two great Shaiva families of Sangamitra and Atrigupta had migrated to Kashmir, when King Lalitaditya (725-761 A.D.) ruled here. They practised Tantric Shaiva rituals which had also influenced the people. Later Sankara's Tantric Philosophy also influenced the Trika system of Kashmir.

This leads us to think that Sankara must have had personal touch with some early writers in Kashmir. Thus the mixed faith that the people of Kashmir had professed so far, developed into a philosophical system between Vasu gupta and Somananda gave Spanda (Impulse) and Pratyabhigya (Recognition) thoughts respectively during the middle and the later parts of the 9th century, In one of his lectures on Kashmir Shaivism, Sri, Swami Lakshman Joo has said..."like Vedanta, this system endeavours to remove the innate ignorance that separates the individual from the universal".

As regards their composition, the points of difference between the two philosophies are :

(i) On the basis of Sankhya Philosophy both hold that the Universe comprises of a number of tattwas (categories) twenty-three of which are common to both :

- Five Elements (Pancha Bhutas)
- Five organs of cognition
- Five organs of Action
- Five subtle elements
- Three internal organs...Mind, Intellect and Ego.

In Vedanta, the twenty-fourth is Prakriti... the cosmic substance, which may be termed as the primal impulse of nature. Then there is Purusha, which we identify with Atman, the Pure Spirit, the instrumental cause of the manifest world. He is the Supreme Being, ever pure and not tainted with the stains of worldly corruption, just as no amount of dirt can ever alter the chemical purity of gold in a gold ring. Therefore, Soul or Self in Vedanta means the Universal Soul..... Paramatman, Allah, God, or Supreme Spirit. It brings all change by its mere presence as the sun brings the spring flowers.

Trika adds thirteen more categories :

Prakriti...the world of difference which has the quality of being,

Purusha...the limited individual,
Five sheaths (kanchukas).....the limiting experiences of the individual, i.e., Time, Space, Desire, Limited Knowledge and Limited Power,

Maya.....the power of production of Purusha and Prakriti.

Five Supreme Energies, which are : Action (Kriya), Knowledge (Gyana), will (Ichha), Bliss (Ananda) and Consciousness (Chit).

This makes thirty-six modification in order of involution.

Kashmir Shaivism postulates the single Reality with two aspects ...one, Transcendental and the other, Immanent. In Vedanta, these are termed 'Causal Reality' and 'Effective Reality'. The first, however, is beyond manifestation and the second, pervades the universe of manifestation. But both are real as the effect cannot be different from the cause.

(ii) The Vedanta discusses the relationship of God, Matter and World (Ishwara, Jeeva and Jhugat). The central theme of the Vedanta Sutras is the philosophised teachings of the Upanishads, concerning the nature of these three principles. This includes the relation between the universal soul and the individual soul, clearly explained by Shankara.

The system of Kashmir Shaivism deals with the three-fold principle of God, Soul and Matter (Shiva, Nara and Shakti), which gives it the name Trika. Vasugupta received the

Shiva-Sutra by inspiration and explained these to preserve for man the principle of monism, which had existed in the Tantras. This revived an understanding of truth in its ultimate form.

iii) In Vedanta, Maya is a means of operation. It is not a substance. It is the force which creates the illusion of non-perception in nature, It is the dividing or finitising force which creates form in the formless. The world is known as Maya because it has no reality. It is only an appearance of fleeting forms. The real is never affected by the unreal, as the ground is never made wet by a mirage. Maya is ignorance (Avidya) when it operates in the individual mind. It vanishes when the knowledge of reality dawns, just as the morning mist dissipates on rising of the sun.

In Kashmir Shaivism, Maya is the power of contraction of the five universal modes of consciousness. Its five evolutes are called 'sheaths', which function as —

The Eternal Existence Contracts into Time,

All-pervasiveness Contracts into Space,

All-completeness Contracts into Desire,

All-knowledge Contracts into limited knowledge, and

All-powerfulness Contracts into limited power.

Maya, here, produces Purusha and Prakriti, which establish the dual world of mind and matter. Then it is termed Maya-Granthi..... the kind of illusion, which is the cause of bondage. But Maya, again, is the undivided power of Shiva. So it cannot be separate from the reality. As the gross power of consciousness, it is called Maya-Shakti, the cause of liberation.

The influence of Naya is evident in the law of Nature. Every period of action is followed by a period rest, just as sleep follows action.

(iv) In Vedanta, we have the four-fold discipline : Discrimination, Dispassion, Right Conduct and Desire for liberation. Advancing students are those who

- (a) act with zeal and faith,
- (b) act for the good of humanity, and
- (c) are immersed in meditation.

But in Kashmir Shaivism, there is no restriction of caste, creed or colour for admission to this order. That may mean that the intelligent alone can grasp the philosophy as this is the latest development over many others.

(v) Divine Grace is advocated to be unconditional in both the philosophies. In one it is generally called Anugraha and in the other Shaktipata.

(vi) Badrayana's viewpoint is the outcome of the various schools of thought of his day, as there existed Ashmaeathya, Audulomi, Kashakritsna and others who held different views of Vedanta previously. But his is the accepted classic of this system today. It was endorsed and explained by Gaudapada and Shankara through Mandukya Karikas and Prasthanatreyyee respectively. Vidyaranya held the same view in his Panchaashi.

Likewise, we see that the polytheistic faith with its inclination towards Shaivism develop-

ed into Kashmir Shaivism or Trika Philosophy with the advent of Vasugupta and Somananda in Kashmir. This was further strengthened by Utpala and Kallatta, and later by Abhinavagupta. Spanda, Ishwar-Partyabhigya with Vimarshini and Tantra-loka are the works worthy of mention. Tantra-loka forms the encyclopaedia of Kashmir Shaivism.

To sum up, both the philosophies lay stress on their practical aspect and enable all to realize the teachings during one's life-time. Their individual developments lead to the common goal which is realization of the Supreme Reality. The Teras declare : "Truth is one; and the wise say it in many ways".

Although Kashmir Shaivism can hardly be fully grasped unless the six systems of Indian Philosophy are comprehended, yet no such system will be complete without it. No doubt, Tantras suffered a great criticism from Western and Eastern scholars due to their esoteric character. But thanks are due to Sir John Woodroffe who first defended the outraged Tantras. He made their meaning clear to understand the culture of India. Therefore, it is imperative that this line of traditional literature should be understood properly. Then it will be convincing to note that Kashmir Shaivism gives the most detailed analysis of the Ultimate Reality, Vedanta has done it in its own way.



Kashmirian Authors OF Monistic Philosophy

Dr. B.N. Pandit*

Vedantic Monism :

The Advaita Vedanta of Gaudapada and Sankracharya did not become popular with Kashmirian thinkers even upto the eighteenth century. The Vedantic principle of the beginningless ignorance as the cause of the whole phenomenal existence was criticised by Somananda and Utpaladeva in the 9th. century, but they did not mention the name of either Gaudapada or Sankra. There must have been earlier propagators of such theory whose views were criticised by them. It appears that Kashmir did not produce any Advaita Vedantin whose work could survive the onslaughts of later historical events. Kashmirians did not build any monastery for Vedantic *sanuyasins* even upto the time of Maharaja Gulab Singh.

It was in the time of Maharaja Pratap Singh that a visitor *sanuyasin*, named Mahadeva-ashrama initiated a worthy Kashmirian disciple into his order and that disciple came to be known as Santa-ashrama. He is the first known Vedantic Sanyasin of Kashmir. Dr. Balakrishna Kaul, a meritorious Kashmiri Pandit, introduced Advaita Vedanta to Kashmirian scholars. It was through his advice and guidance that Sonakak Razdan of Srinagar studied Advaita Vedanta of Sankara from Swami Vishuddhananda Sarasvati, another visiting Sanyasin. Dr. Balakrishna's father patronage carried Sonakak Razdan to Varansi

where he stayed for some time and made a thorough study of the subject. He returned to Kashmir as the first Kashmirian scholar of Advaita Vedanta and taught it to many scholars in the valley. In his line of disciples appeared Vedantins like Sankara Pandit, Atmasram, Gashakak etc. Another visiting Sanyasin Kirshnana who taught Vedanta to some Kashmirian *brahmacharians* in the time of Maharaja Harisingh. But, as we see it today such spread of Advaita Vedanta in the valley was a mushroom growth and both the traditions of such scholars and sanyasins have again come to an end.

Vaishnavite Monism :

The above discussion should not mean that Kashmir did not produce any authors of Vedanta at all. Vedanta of the *Vaishnavite* character was sufficiently popular in ancient Kashmir. Kashmirian Vedantins had long ago recognized (1) *Brahmasutra*, (2) *upanishads*, and (3) *Bhagavadgita* as the three source books of Vedanta philosophy. Bhagavad Bhaskara is one of such ancient Kashmirian Vedantins. He is at least as ancient as Sankaracharya. He established the *bheda-bheda* school of Vedanta. Such school maintains that the unity of Brahman as well as the diversity of the multifarious phenomena are both correct and really existent. Brahman appears himself as the whole phenomenon, just as gold appears

*145-A, Gandhinagar, Jammu Tawi

in the form of hundreds of ornaments, just as the unity of gold in them and their multiplicity are both correct and true so is god ever one single existent entity appearing in numerous forms of finite subjects, objects etc. An aspirant has to see him in all phenomenal multiplicity and that solves his problem. There is nothing in the phenomenon which is not in fact Brahman Himself. The viewpoint of Bhaskara is thus pantheistic in character while that of the Advaita Vedanta leans towards nihilism.

The same principle of *bhedabheda* was later developed independently in the South by Nimbarka in the eleventh century A.D. He has since then been recognized as the originator of such school of Vedanta. But Bhaskara, who developed such theory in the eighth or ninth century, has all along been lying in oblivion. That is the irony of fate.

Bhaskara wrote a detailed commentary on Brahmasutra which was once published and is available in some libraries. Only about a half of his commentary on Bhagavadgita has been discovered so far and that also was once published. Only some quotations from his commentary on the Chandogya upanishad have so far become available. Bhaskara follows the Kashmirian text of Bhagvatgita.

Saktamonism :

Monism as a philosophic theory was popular with Kashmirian thinkers belonging to more than one practical systems of theology. Thus there were Saiva and Sakta thinkers also who taught monism. Sivananda natha, a great practitioner of Saktism, taught monistic philosophy in the eighth century A.D. He is the originator of the system of the Kali worship of a philosophic character. The form of the Kali worship in Bengal is ritualistic in character while the Kashmirian system of that

worship is an advanced type of *jnana-yoga*. It was on such account incorporated by Abhinavagupta into the *Sakta-upaya* of the Trika system of Saivayoga. Sivananda natha imparted such system of *koliyuga* to these *yoginis* named (1) Keyuravati, (2) Madanila and (3) Kalyanila.

Passages in the language of the common people (*desh bhasa*), quoted by Abhinavagupta in his *Tantrasara* and *Paratrimśakavivarana* may have been drawn from the works of such *yoginis*. Their three chief disciples were (1) Govindaraja, (2) Calerabhanu (Bhanuka) and (3) Eralcanatha respectively. Govindaraja imported the system to Somananda in the 9th century. Through a long line of his disciples it reached Jayaratha in the 12th century. Calerabhanu had many disciples. Through one of their lives it reached Abhinavogupta in the 10th, century. Bhutitaja, the preceptor of the father of Abhinavagupta, also got it from calerabhanu. Srivasta, alias, Kali-das, the author of *Cidgaganacandirlea*, also had got it from the same preceptor. The system had been practised thoroughly by Siddhanatha, alias Sambhunatha, the author of the famous *Kramastotra*. The system of *suce yoga* was generally called *Kalinaya*. Later it came to be known as *kramanaya*. By the 12th. century A.D. it had become so popular with the Kashmirian theologians that Jayaratha gave it recognition as a separate and independent system of Saivayoga.

Kalinaya prescribe a special type of contemplative meditation on one's universal monistic nature and results in its direct realization. It is thus a contemplative practice aimed at the realization of one's unity with the whole phenomenon consisting of the trinity of

numerous subjects, objects and the means of knowing (*pramatr*, *prameya* and *pramana*). A practitioner of such Sakta monism visualizes *kali* as his own divine power absorbing. The above mentioned trinity at the stages of diversity, diverse-unity and absolute unity.

Just a few fragments or works by ancient authors of such monistic system of yoga are available at present and most of them are quoted by authors of Saiva monism. Abhinavagupta's *kramastotra* is the only complete and available Kashmirian work on the system. **SAIVA MONISM** The traditions of Saiva monism, based on the *Vayavya-Sambita* of *Saiva-mala-purana*, were prevalent in Kashmir from the most ancient ages. There were several indigenous Kashmirian families of scholars which worked constantly in the field of Saivite monism and the most prominent among them were the families in which philosophers like Bhatta Kallata, Bhatta Pradyumna, Bhatta Narayana etc. appeared from time to time. Other such families were those that produced great teachers like Bhattaraja, Nelaraja, Adityaraja etc. Many scholars from such families patronized and practised Saivism.

Lalitaditya's time was the golden age of Kashmir. It attracted scholars from parts of India. The families of such scholars become completely Kashmirian in two or three generations. In such families appeared Saiva philosophers like Utpaladeva, Ramakantha, Vasugupta, Abhinavagupta etc. in course of time. The fourth degree ancestor of Somananda also migrated to Kashmir in the 8th century. He was Sangamaditya who brought along with him the Trika school of Saiva monism to Kashmir. That philosophy took deep roots in the soil of Kashmir and flouri-

shed to such an extent that it over-shadowed all other systems of monism. Many great seers and saints appeared in the school of Sangamaditya and the important scriptures of the Trika system were revealed to them. Vasugupta, among them, discovered *Saivasutra* and derived the philosophy of Spanda system from it. He imparted its doctrines to Bhatta Kallata who developed them academically in his *Spandakarxasva*. He attained such success in its practice that he became very famous as a *siddha*, a perfect saint. His many other works like *Tattva-vicera*, *Madhu vahini*, *Tattvar-cintamani* etc. are known only by references.

After Bhatta Kallata appeared Somananda who composed *Sivadrsti*, the first philosophic treatise written in a logical style on Saiva monism. References to his commentary on *Pratimsaka* also are available, but the work itself has been lost. His chief disciple Utpaladeva presented the principles of Saiva monism through a highly refined and polished logical style and composed several valuable philosophic works like *Isvara-pratyabhijna*, *Siddhitrayi*, *Sivadrsti-urti* etc. Some of his works have also been lost and known only through references and quotations.

Abhinavagupta, the grand disciple of Utpaladeva, explained the works of both these great philosophers and systematized the practical yoga and the ritualistic portion of the Trika system in his *Tantraloka* and *Tautrasara*. He is the greatest interpreter of and the final authority on the principles and doctrines of Saiva monism and his works represented the climax of the growth of such school of philosophy.

Saiva monism does not agree with some fundamental principles of Vedantic Advaita.

The Advaita Vedanta explains the phenomenal manifestation on the basis of the principle of inseparable and beginningless ignorance. It has been argued there that matter, mind, soil, god etc., all such entities are mere appearances shining as a result of such ignorance. It establishes thus the real and absolute existence to Brahman, an ineffective and unaffected absolute entity, on one hand, and a beginningless false and merely apparent existence of basic ignorance which is the source of everything and every function in the whole phenomenon.

Saiva-monism asserts that godhead is the very essential nature of Brahman and on it based the appearance of matter, mind, finite being and all also that ever shines in the phenomenon. It is thus a principle of theistic absolutism and is sufficiently pantheistic in outlook while the absolutism of the Advaita Vedanta comes closer to the nihilism of Nagarjuna.

Sankaracharya propounded such nihilistic theory of *Vivarta* in his youth and it is the product of his youthful intelligence. In his higher maturity he wrote poetic works like *Saundarya-lahari* and works on practical Vedanta like *Prapançasara Tantra*. These are the results of his higher spiritual experiences. Padmapada, his direct disciple, explained his *Prapançasara* through a detailed commentary. Vedantic doctrines contained in such works, compared in higher maturity, came sufficiently close to Saiva monism. But, unfortunately all the later Sankarites ignored them and concentrated only on the logical works of the great teacher and came down to the position of crypto-Bhuddhists.

The Vaisnavite monism of Bhaskara and others sees all phenomena as god is different

forms. They say that God's divine protency becomes transformed into the whole phenomenal existence and rely on the theory of *Parinama* or transformation. That does not appeal the Advaita Vedantins, because it implies change in the form and character of god who is thus reduced to the position of a changing inanimate entity.

Saiva monism over-come such logical problem by taking resort to the theory of reflection. They say that rather god nor this divine power does ever undergo any change; they remain always as one changeless Absolute known by means of such two names and concept coined simply for the sake of clear understanding. As for the phenomenal manifestation, they explain it as the outward or objective reflection of the divine powers of god, shining within the mirror of his own consciousness, by virtue of his own free and playful will which is his essential nature. Had it not been so, nothing would ever have undergone creation and that would have meant a dreadful nihility. Brahman, show of such divine nature, would have come down to the position of *sunya* or vacuum.

Sakta monism is in complete agreement with Saivamonism on all essential and fundamental principles of philosophy. The difference appears only in outlook and verbal usage. It is such account that Utpaladeva, while commenting on the third chapter of *Sivadrsti* devoted to the examination of the verbal usages prevalent among Saktas like Bhatta Pradyumna, calls them '*svayamthyas*', that is, the thinkers of own group. Even Abhinavagupta appears as a Sakta in his religious lyrics in praise of the Mother Goddess Kali. It has been clarified by him that there is, in fact, no difference between

Sakti, *Siva* and *Parama-Siva*, the absolute. He says that such concepts under such names are meant just to make the seekers of the Truth understand it in all its aspects. *Sakti* is the Truth, *Siva* is its transcendental aspect and *Paramasiva* is the Absolute to be understood in these two aspects. Such Saiva monism can be termed as absolutism. It is in fact this very principle which the *rsis* of upanishds intended to teach, but was later confused by commentator in many ways. The same truth was afterwards established by the thinkers among the kashmirian authors of monistic philosophy.



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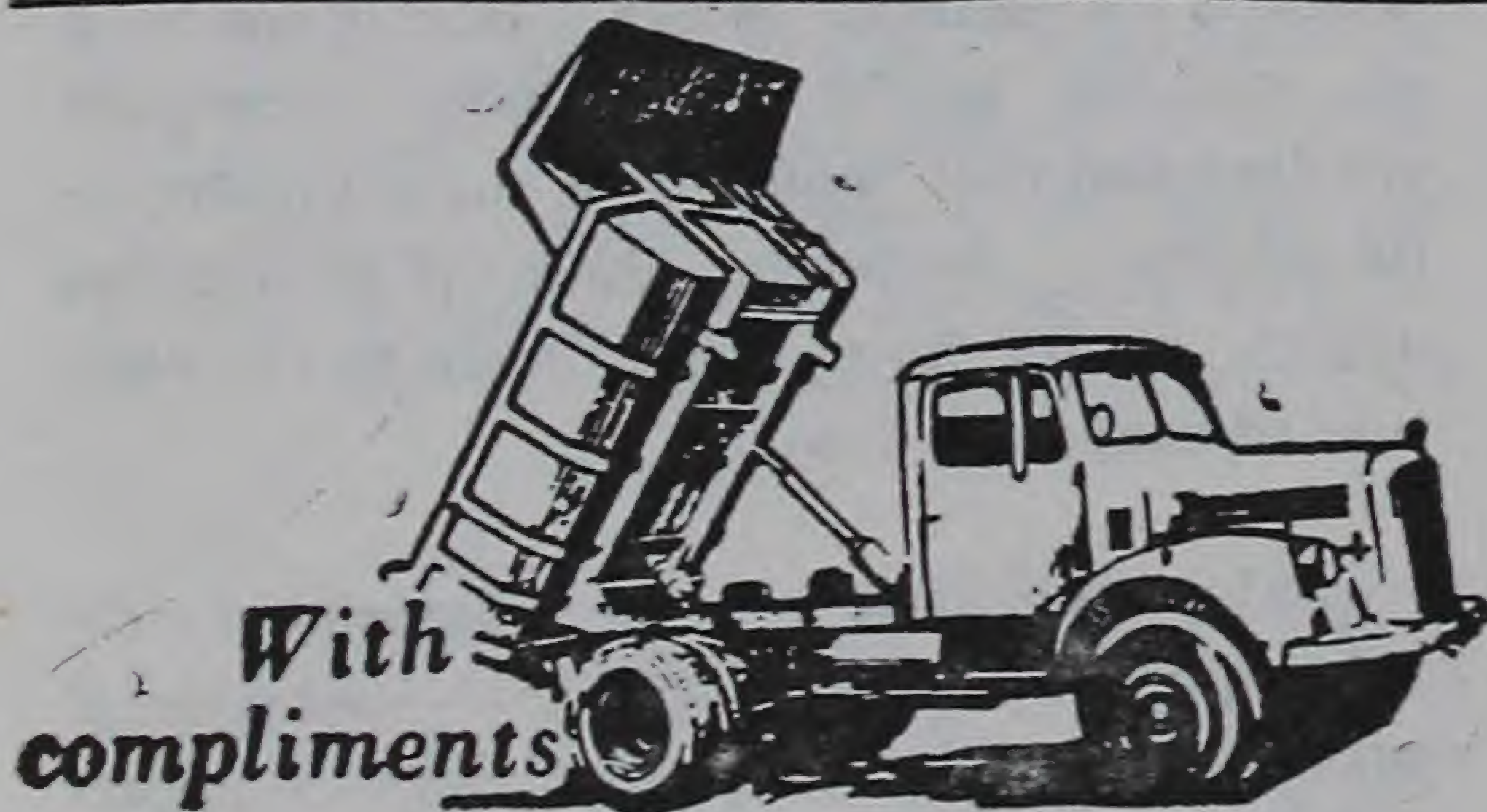
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Kashmir-Islamic Art And Architecture

—MOTILAL SAQI*

The contribution of Islam to world civilization is a glorious chapter of the Cultural history of mankind.

The monotheistic philosophy of Islam gave new dimensions to the various forms of art and architecture. Some branches of fine arts were replaced by new forms for putting them right in accordance with the injections of the holy Quran. Some art critics are of the view that Islamic art and architecture is the same in middle eastern countries as it is in other parts of the globe and the viewer feels a sort of monotony in it. But for a keen observer this finding is not correct. It is a fact that in Islamic art and architecture, there are certain common elements everywhere, but this thing has not created the atmosphere of monotony in Islamic art; because Islamic art have benefitted from other olders and regional sources also. Islamic art and architecture is as attractive, charming and varied as the arts and architecture of any other civilized of nations.

It is noteworthy that the first mosque in the Sub-continent was built in the earliest phase of Hegira at Crangonore in present day Kerala. It indicates that the message of Islam reached the Southern parts of our country long before Mohammad-Bin-Qasim established himself in Sind as the representative of Calipha of Bagdad in 712 A.D. Afterwards gradually more and more areas

of India came under the control of Mussulmans and in the 14th Century Islam had a strong grip on Northern India.

So far as Kashmir is concerned, due to its peculiar geographical location Islam as a dynamic political force made its appearance here somewhere in the 14th Century A. D., when Sham-su-Din Shahmir took the reins of Government in his own hands after Kota Rani killed herself at Andarkot, the old Jaypidpore.

The dynasty of Shahmiris produced great kings like Shahbu-Din and Budshah. Almost all the Shahmiri Sultans were great builders and lovers of arts and crafts. Some remnants of their constructive genius are still visible in the Valley like the Mausoleum of Madein Sahib and Budshahs oumat. Most of the buildings of this period were wooden and perished due to fire and rot etc. The first sky-scraper of Asia Razdani, the royal palace of Budshah was the wonder of his age. It was a twelve storey building having 50 rooms in each storey and most of the rooms of the building could accommodate as many as 500 people. In the words of Mirza Haider Kashgari this building was a wonder of Kashmir.

It was during this period that reputed scholars, architects, calligraphists and craftsmen from Central Asian countries came to Kashmir and most of them made this paradise

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of indies their permanent home. It shall not be out of place to mention here that the source of inspiration of our outstanding arts and crafts in their revival and furtherance has been Central Asia including Iran and some parts of present day China also.

These arts and crafts have almost perished in the wake of technological progress in their home land, but have attained great heights at the hands of art loving Kashmiris.

Shawlbafe is a novel handicrafts of Kashmir. This craft is not confined to our land alone. There are other places where shawls are being manufactured, but the softness of Kashmiri Shawl is something unique, which has been bestowed to it by the peculiar climate of Kashmir. It is this softness and fineness of our Shawl that has been attracting the attention of the world.

It is said that the shawls were manufactured here in prehistoric times. In Mahabharata there is a reference that some thing like a shawl was presented to King Yudishtara by the King of Kashmir at the time of his coronation. The truth of this statement is yet to be tested but one can not deny the fact that the shawl Industry flourished in Kashmir for the first time in Muslim period. The word shawl is of Turkish origin and carries the meaning as-blanket or chadar. This is a sufficient proof to show that shawl is the gift of Mussalmans to Kashmir and its homeland is basically Central Asia. It has been recorded that the great industry of shawlbafe was introduced in Kashmir by Shah-Hamdan the founder of Islam in Kashmir who paid three visits to Kashmir during Sha-bu-Din's reign and after him. Though this grand craft found its way in Kashmir from Central Asia, but Kashmiri crafts men

gave new dimensions and made novel innovations in it in the form of Amlikar and Kani Shawls.

Papiermache is a gift of Kashmir to the present day World. It was in great demand in European countries in the 19th Century and grand craft was introduced in Kashmir by King Zain-ul-Abidin (1420-1470). The original home of this craft is Samarqund, but Kashmiri masters of art made this craft fine art of repute. This graceful craft of Kashmir is unrivalled in the crafts of the sub-continent and our Papiermache goods are commanding attention in the museums and private curio collections of the World. Once a flourishing handi-craft of our land, Papiermache has suffered a lot when machine made goods came in the market. Even then this industry of ours is thriving again because of the attention paid to it by the Government and interest of art lovers.

In the past Kashmiri paper was in great demand in the Sub-continent, particularly in Mogul times because of its durability and glaze, but the coming of machine made cheap paper in the market proved the last death blow for this industry in Kashmir. Paper making is basically the invention of the Chinese; from there it reached to Central Asia, and from Central Asia it was introduced in Kashmir by the great sovereign Budshah. He invited men well versed in this craft from Samarkand and Bukhara and got them settled here for good. The place where he got them settled is even now called the Kagazgari Mohalla or the settlement of Paper makers. Prior to the coming of paper in the market Kashmiris used to write on birchbark or Bog patra.

WOOD WORK

Wood work must have been in vogue here from the hoary past, because wood was available here in abundance and it was the most common and cheap commodity used in constructing the buildings, but at the same time it is to be admitted that Mussalmans introduced some new patterns in the field of wood work. In this connection dragon carvings and Khatam band deserve particular mention. Dragon is a Chinese motif, which made its way in Kashmir via Central Asian through muslim craftsmen. Khatam-band too is a graceful way of decoration. All the patterns of Khatam-band bear persian names, and is enough to prove its Persian or Central Asian origin. There are as many as twenty-two patterns of Khatam-band in use at present. We can not say for certain anything about the original number of patterns in common use in the past, but one thing is sure that the new mode of architectural designs has reduced the importance of Khatam-band. Wood carving too is a part of this craft and has a bright future as our craftsmen are trying hard to put it on modern lines and serve the needs of the age.

PAINTING

In muslim fine arts painting took a new turn. In place of human figures floral designs were introduced. Calligraphy was made a perfect art and attained great popularity, and replaced in the first phase of Islamic history, painting and sculpture. But this phase does not last long. In Mogul period floral designs were gradually replaced by human figures and other motifs common to the painting.

It is mentioned in Mogul annals that some reputed artists of Kashmir were associ-

ated with the Court but we know nothing about their life, works and pattern of painting, because not a fragment of their works is preserved. Some Kashmiri paintings on cloth are preserved in Albert-Museum London, but are beyond our reach.

SCULPTURE

In the field of Sculpture we have a single specimen captioned as 'Central Asian Horseman' available now. This fine piece of Kashmiri sculpture was recovered by an Englishman from Ushkara and is at present preserved in Philadelphia museum U.S.A. The carving of Central Asian horseman belongs to the Sultanae period.

The history of muslim architecture in Kashmir begins with the Shah-miri Sultans. But nothing of the earliest form of Muslim architecture is available to judge and verify it. There are two buildings of Zain-ul-Abidin, which give us some clue of architecture of Sultanate period. These buildings are Mausoleum of Madein Sahib and Tomb of Budshah's mother. Discussing the Muslim architecture of India, Herman Goetz, the great art historian and critic of current century remarks in 'Art of India'. In the second group, Hindu influence is very diversely visible. The mosques and Ziarats (Tombs of Saints) of Kashmir, converted to Islam since 1346, seems to be an adoption of the preceding wooden architecture of the last medieval period, cubic block houses with a low pyramidal grass roof and a mizana on top. The spire of which is obviously an adoption of Buddhist-chattaravali and Hindu Sikhara. The Jamia Masjid of Skindara (1393-1416) adopts this block house type to the Persian mosque with four aiwans arranged crosswise and inter connected by nave of huge wooden pillars.

The block house type of Herman Goetz is in fact that style of architecture which has been termed as Pagoda type, parihaspore style, eastern Java type and Charbam. This style is not peculiar to Kashmir only but it is still a living style in certain Himalayan Kingdoms and in some parts of China. Some of the Buddhist churches in China are the specimens of this style with certain modifications. To call Shah-miri style a proto-type of old Hindu style is not a just conclusion. The Jamia Masjid of Srinagar is a living example of Central Asian and Kashmiri style of architecture. Most of the Shahmiri Sultans were benevolent rulers and their style of architecture also reveals their zeal for cultural synthesis of Kashmir. This style is now mostly confined to the Reshi Shrines of Kashmir and has not been completely wiped out.

In Mughal period another form of architecture prevailed in Kashmir. Mughal architecture in its essence is basically Central Asian in its nature; but great Mughal sovereigns made some changes in it, so as to meet their task and needs. The living examples of Mughal architecture in Kashmir can be seen in the shape of Nagar Nagar fort, Shahi Masjid, Baradaris of Shalimar, Nishat and Achabal. In Muslim rule the place of Matha was taken by Sarai. The construction of Sarais was for the first time undertaken by Mughals. The remains of Mughal Sarais at Khampore, Shaji Marg, Ali Abad and Chingas are still visible and reveal a lot of details of the Mughal architecture. Pleasure gardens of Kashmir are a symbol of aesthetic sense of the great Mughal kings. These gardens are the jewels of Kashmir and attract throngs of people in spring and Summer.

It is commonly believed that spire, dome and arch are the main features of Muslim architecture. The arch was introduced here firstly when the first mosque was constructed. The mosque of Richana is probably the first mosque built in the city. This mosque is at present in a bad condition because of the negligence of authorities. In its present condition we are unable to derive anything of archaeological importance from its shape and form.

The spire of Islamic architecture is the symbol of almighty and can be seen on the top of all the important muslim shrines, though it is somewhat different at other places. So far as the dome is concerned, it was adopted very late. The only example of glorious Islamic dome is the dome of Hazratbal which has its proto type in the holy city of Madina.

Some of the scholars believe that the permanent bridges were constructed by Muslim rulers for the first time. Prior to the permanent bridges, there used to be boat bridges. Historical evidence too supports this contention. But if we believe Alberuni and inscription of Meruv then we have to think otherwise. But we can not deny the fact that regular bridges were introduced by Mussalamans in the valley and we are but to admit that it was Sultan Zain-ul-Abidin who set the ball rolling and constructed the first bridge over Vitasta presently known as Zainakadal, the bridge of Zain-ul-Abidin. In this wise, the bridge is the gift of Mussalamans to Kashmir.

True to the tradition of Kashmir, Islamic arts and architecture have individuality of

thire own. In both the spheres the spirit and essence of Islam has been maintained but the local colour and tradition has added to their grace. Islamic arts and crafts play a key role in the prosperity of our Country and Islamic architecture in the symbol of

cultural synthesis of Kahsmiris. We must acknowledge the fact that in most of the Reshi Ziarats of Kashmir we come across with certain things which are peculiar to the doric order of Gandhara style of architecture.



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Kashmir -Seat of Indian Culture-

N. L. Kachroo*

Kashmir is a meeting place of three great religions and is rightly proud of the symbol of the nation's tolerant spirit. Its contribution to Indians art, literature and culture from times immemorial is not only rich but unique also. "Kashmir", observes Nehru, "has always been in history for thousands of years—not always politically but essentially a part of India, for hundreds of years, it was politically a part of India long before the British came. Culturally, of course, it has been one of the biggest seats of Indian culture and learning throughout history for about 2,000 years". "The people of Kashmir love learning and are well cultured" writes Yuan Chwang—a famous Chinese traveller. Alberuni a great and famous Arabic Scholar said about Kashmir that this land, "is the high School of Hindu sciences". Kalhana the great historian and author of the Rajatarangini, ancient history of Kashmir, also mentions "Learning" as one of the factors that has given this land a distinction. Kashmir can proudly claim complete harmony between religions and cultures which has influenced socio-economic and political atmosphere of the valley.

LANGUAGE—RELIGION—ART

Modern Kashmiri language owes its origin to Indo-Aryan or Sanskrit language. Sanskrit was the literary language of the country and its official use continued in Kashmir even in Kalhana's time. The special interest of the Pandits of Kashmir was the development of the Sanskrit language.

There are many theories regarding the origin of Kashmiri language but it is beyond any doubt that it was popular language of the valley even before the time of Kalhana. The earliest known work in the old Kashmiri, the Mahanay Prakash, was written by Siti Kantha. When we talk of this language we can not afford to ignore the names of great saints and philosophers like Lelleshwari and Shiekh Nard-din who were contemporaries. Former was 'Saiva' prophetess and propagated her doctrine in this language and latter was an Islamic Rishi, who is the author of 'Shrukh' which contains his mystical experiences and techniques. Habba Khatun, poetess-queen of Kashmir, and Arnimal—also contributed a lot to make Kashmiri language rich in having human love as its sole theme. After these noted personalities a large number of Kashmiri authors have appeared one after the other and produced literature in this language.

Kashmir has produced many eminent Sanskrit Scholars-like Panini, Jaiditta, Vamana Kedara Bhatta etc. All branches of Sanskrit literature i.e. prose, poetry, drama, criticism, grammar etc.—received full attention and Kashmir has a galaxy of authors who are not only known in Kashmir but have earned a name outside. Some of them are mentioned here in support this claim:

1. Bilhana was the court poet of the Chalaukya King Parmadi Vikramaditya.

2. Maukha is the author of Sanskrit dictionary.
3. Somadeva is a famous fiction writer.
4. Kalhana is author of famous historical literature.
5. Dribhabhatta—wrote on medicine.

Buddhism was popular in Kashmir about two thousand years ago and it had the privilege of providing venue for Buddhist Councils that were held during and after the time of Kanishka. The Pandits of Kashmir who are known for their high standard of learning and knowledge quickly mastered the Buddhist scriptures and other books of philosophy with the result that a large number of scholars and pilgrims from many countries like China, Tibet and other lands came to Kashmir to learn the Buddhist texts from these learned pandits. Many Kashmiris also went to propagate Buddhist faith in other countries and one of them was a great philosopher and scholar named Kumarajiva.

Kashmir has produced great philosophers, astrologers and people of deep religious thinking. Many of them would visit other places of learning like Banaras etc. and exchange and enrich their knowledge and scholars from these places would also visit Kashmir for the same purpose. Although the philosophy of Kashmir shaivism differs so fundamentally from other system of Shiavism yet it has now become an object of intensive study for scholars in India and abroad. This is also the contribution of these great philosophers and thinkers.

Kashmir art and handicrafts have flooded the world market. Most famous of these are shawls, carpets, wood carving, papier-mache

and silver work. Nepolean presented Kashmiri shawls to the Empress Josephine. The best shawls were manufactured in the time of Maharaja Ranbir Singh between years 1865 and 1872. "They were very fine in texture very soft in colour and of the most elaborate and graceful patterns, of purely eastern style of decoration." The prestige and importance of Kashmiri shawls can be judged from the fact that according to one of the clauses of Amritsar Treaty Maharajah Gulab Singh had agreed to present beside other things, three pairs of Kashmiri shawls to the British Government. Most famous shawls are the old, 'ring shawls' so called because such shawls can pass through a ring. In short this industry is not only popular but source of drawing huge amount of money from various parts of the world. Wood-carving art of Kashmir is still very unique and popular. No doubt wood carving on window shutters or door screens etc. exhibit some best efforts of these craftsman in Punjab, Gujarat and Rajasthan—but this "Khatan-Bandi" style of ceiling is still the monopoly of Kashmir. Boat industry of Kashmir is also very old and has had a very important place in the Kashmir economy and trade.

Kashmir carpets have found their entrance in big places of the world and have been in very high demand. These present patterns related to Kashmiri culture—natural beauty and fine art. This is still a flourishing industry of Kashmir. Paper machie and silver work too have occupied important and prestigious place in the history of art and culture of this valley. These items are still very popular.

'Tourist paradise'. This small article cannot be concluded unless something is said about tourism in Kashmir. This is very old industry of the valley and has served as an effective agency of exchanging cultural ties with other parts of the world. Thomas Moore in his immortal 'Lalla Rookh' has given Kashmir the well deserved title of 'Tourist Paradise'. It will be worthwhile to reproduce his original a few lines written in a couplet form to show how much influenced he was by the scenic beauty and bracing climate of the valley :

Who has not heard of the vale of Kashmere,
With its roses the brightest that earth ever
gave,

Its temples and grottos and fountains as
clear,

As the love lighted eyes that hangover
their wave. It is because of these infinite
charms that Kashmir has attracted a large
number of travellers and tourists from very
ancient times. In the language of Walter
Lawrence "the valley is an emerald set in
pearls, a land of lakes, clear streams, green
turf, magnificent trees and mighty mountains
where the air is cool and the water sweet,
where men are strong and the women vie with
the soil in fruitfulness". The Moghul Emperor
Jehangir discribed it as a paradise on earth
and Abu-I-Fazl as a garden of perpetual spring.
In short Kashmir art, beauty, culture religion
and language, have given the valley a distinct
place for which it claims to be the seat of
Indian culture.

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Successors of Kalhana

—Prof. S.L. SADHU*

THE RAJATARANGINI is a unique work in the classical literature of India. Composed nearly 850 years ago in Sanskrit verse by Kalhan Pandit, scholarly scion of a noble family in Kashmir, it records events of the kings and queens of the mountain kingdom from the earliest times to the twelfth century A. Kalhana made use of a number of older chronicles including those of Suvrata, Padma-mihira, Chavillakar and Kshemendra's *Nrpa-vali* for the earlier centuries but narrated events of his own times in great detail. Of the total of 7826 verses comprising the whole work, he has devoted as many as 3449 to the eighth *taranga* or book recording the happenings to which he was practically an eye-witness. In seeking to confer immortality on the rulers of his country Kalhana attained celebrity. He wrote :

“Worthy of praise is that power of true poets, whatever it may be, which surpasses even the stream of nectar, in as much as by it their own bodies of glory as well as those of others obtain immortality.”

Kalhans regarded himself a poet which term bore a wider connotation at the time, and closed his chronicle in the Saptrishi year 4225, i.e., A.C. 1149.

For nearly three hundred years princes and Pandits enjoyed reading the verses but neither any scholar seems to have thought of emulating Kalhana's example nor did any ruler care to

have the events of his own rule recorded. Kalhana's work appears, however, to have retained its interest for readers and it came to the notice of Zain-ul-Abdin who ruled Kashmir for half-a-century, 1420-'70. Known as Bud-shah, or the great King, he was an enlightened sovereign and attracted a large number of scholars and men of attainment of his court. Impressed with the account given by Kalhana of ancient rulers of Kashmir, Zain-ul-Abdin expressed a desire to have the chronicle updated. Says Jonaraja in his *Jaina-rajatarangini*:

“The past kings were sunk in the sea of oblivion and Shri Jain-oll-abhadina wished, out of a tender regard to rescue them. He employed for the purpose the noble-hearted Shri Shiryyabhatta, chief of all the courts of Justice. I received orders from him, and I have now ventured to complete the story of the kingly line.”

Jonaraja thus became the first successor to Kalhana in continuing the story of the kings of Kashmir from where the master had left it in A.C. 1149 in the reign of Jaisimha. He brought it down to his own time and records many interesting facts about his sovereign and patron Zain-ul-Abdin. Jonaraja passed away in the year 35 (i.e., Saptrishi year 4535 corresponding to A.C. 1459) and the mantle of maintaining the continuity of the chronicle fell on the shoulders of his pupil Shrivara Pandit. The latter survived his patron and brought the

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account down to the year 4562, i.e., 1486 A.C. when Fateh Shah ruled the kingdom.

Shrivara calls himself a pupil of his predecessor Jonaraja and maintains the title of the chronicle as *Jainarajatarangini*. His successor Prajyabhatta took up the thread of the narrative from the year 4562, i.e., 1486 A.C. and called it *Rajavalipataka*. By this time leadership in the country was divided among warring camps and the throne changed its occupants frequently. The prolonged civil war provoked very strong partisan feelings and prajyabhatta felt it unsafe to continue with the chronicle. Says his successor Shuka :

“Then (in the year 4589, i.e., 1513 A.C.) the poet (Prajyabhatta) did not write the account of the kings, owing to the tumults in the kingdom and on account of the fear of the wicked and avaricious.....”

Shuka was a contemporary of the later Chaks and the political climate in the country during the period was no better. He was witness to the entry of the Mughal troops into the Valley in 1586 and the loss of independent status held by Kashmir so long. Among the last events mentioned by Shuka is the construction of the rampart round Nagnagri (नगनगरी), the township with the Hariparbat as its centre. He also mentions that people made festivities when under orders of the emperor Akbar the Mughal troops were asked to vacate the main city and shift their residence to the contonment inside the rampart. Thus the accounts of the chroniclers Jonaraja, Shrivara, Prajyabhatta and Shuka comes to a close about the turn of the 16th century.

II

From the foregoing it is obvious that Jonaraja, Shrivara and Prajyabhatta carried out

their respective assignments under the patronage of the rulers and were probably on the payroll of the State. There were, evidently, close contacts between the first two, and perhaps collaboration. Shuka closed his account of events around 1600 A.C. and he could, probably not have met his immediate predecessor Prajyabhatta who folded up his pen-tray in 1513 A.C. Whether he also was an official chronicler or took up the task as labour of love worthy of a scholar, even as Kalhana had done, is not clear. But all the four acknowledge Kalhana as their lodestar, admire his role as poet and try to keep close to his style of narration.

Jonaraja and Shrivara were very close to their sovereign Zain-ul-Abdin. Shrivara mentions that the king took him along with Simhabhatta round the mountain lake Konsarnag (altitude 13500') in a boat and that he entertained his liege with the recitation of the *Gita Govinda*. Probably he maintained his influence at the courts of Zain-ul-Abdin's successors till he passed away. Zain-ul-Abdin and his successor were well-versed in Persian and Sanskrit and enjoyed the company of scholars, poets and men who had attained eminence in various arts and sciences. The chroniclers must have read out their own compositions in the court, or privately before kings, even as they read out from other works. Under the circumstances it would be expecting too much of them to be directly critical of the king or be absolutely impartial and detached in references to various events or assessment of policies and achievements. It is therefore not at all surprising to find adulatory references to kings and princes interspersed lavishly in the text. Critical comments are also on record but indirectly and in innuendos. For instance

referring to the feelings of Zain-ul-Abdin after a battle with his own son Haider (1472—1484 A.C.) Shrivara says :

“He (Zain-ul-Abdin) blamed himself for having cast aside prudence in his kindness, and accused himself as the cause of the mischief.”

Shrivara was attached to Hassan Shah (1472-84 A. C.), grandson of Zain-ul-Abdin, from the king's infancy and when the latter ascended the throne he extended patronage to the chronicler. While acknowledging gratitude to Hassan Shah for his patronage he caustically comments on the shortcomings of his reign. In unequivocal language he calls the king an ‘unworthy descendant of Jainaraja’ when he caused his uncle Behram Khan to be blinded. The king (Hassanshah) and his men while on a deer hunt inflicted great suffering on villagers and paid no heed to their complaints when his servants ‘killed the people in their own houses.’ Shrivara remarks :

“The impotent king heard the people express their wish that he might not come again.....If to tie down and kill hundreds of deer, like beasts of sacrifice, be sport, what then is butcher's work ?”

While commenting upon the state of affairs towards the end of the king's reign the chronicler says,

“Accepting bribes was considered by the officers of the State as a virtue, oppressing the subjects was regarded as wisdom, and addiction to women was reckoned happiness. All opposition ceased.....”

Hassan Shah died in the prime of his youth. His early death was generally attributed to the use of wine and the company of women. The chronicler puts it in words thus :

“Those who are attached to this world and enjoy youth and prosperity, and who yield themselves to the love of women, to enjoyments and drinking, they all pass away in a few days.....Thus the people said and lamented in the burial ground.....”

Tolerance and respect for truth appear to have suffered erosion by the time Shuka assumed the mantle of chronicling events. His comments are obviously less candid and he appears to be writing under a self-imposed constraint.

[III]

The chroniclers were orthodox Brahmins and, therefore, generous towards those Hindu and Muslim kings and leaders who upheld the honour and prestige of the Brahmins, the scholarly and the learned. Zain-ul-Abdin, his grandson Hassan Shah and the Mughal emperor Akbar stand prominent as patrons of the Brahmins and the learned. As members of the contemporary society the chroniclers had a stake in good government, administration of justice and survival of the unwritten moral code. They consequently shower praise on those kings, ministers and administrators who were able to maintain peace and tranquillity and displayed honesty, loyalty to the land and dedication to duty. As a corollary, they could not applaud those who persecuted Brahmins by imposing poll-tax, by demolishing temples or by resorting to ruthless proselytisation. The chroniclers detest leaders and feudal barons who *received pay from both contending parties*, changed sides frequently for selfish ends, thus precipitating conflicts and civil wars

which unleashed misery and death. They also cannot conceal their contempt for cowardly rulers who, unwilling to organise defence against an aggressor, quiet the country, exposing innocent people to plunder, arson and murder at the hands of merciless invaders. Appreciation recorded by Jonaraja of the role of Shahmir in defeating the machinations of Achala is genuine even as the condemnation for Sahadeva is.

Though Shrivara has an obvious prejudice against the Syed faction during the civil war in late 1480s, he very generously praises the valour of one of their heroes Baqir (Bakhira). The chronicler upheld the cause of Kashmiri nobles against the Syeds during the civil war in 1484 A. C. He, however does not mince words in expressing disapproval of Kashmiries who organised a mass killing of the Syeds at 'Amrita Park' or Aanta Bhavan. Says he :

"The tree of enmity first grew out of the murder of the Saidas and gradually unfolded its leaves."

IV

Zain-ul-Abdin encouraged Hindus to revive their customs and rituals publicly without fear of persecution. He also remitted invidious taxes on them. Some orthodox Muslim historians have disapproved of this policy. Among them is the author of *Baharistani-Shahi* which was written long after the end of the dynasty of the Sultans of Kashmir. He also gives interesting details of the conflict between the Task or Chak clan of Trehgam and Sultan Badshah. Chaks were fierce and desperate fighters but highly self-respecting. When Zain-ul-Abdin constructed the Zainagir canal and started building palaces, the Chaks who appear to have remained untamed so far apprehended

an encroachment upon their liberty and the liability to undertake *begar* or forced labour for the king and his nobles. They therefore burnt the king's palace and indulged in other forms of protest and revolt. The king was left with no alternative but to crush them. Neither Jonaraja nor Shrivara allude to these apprehensions of the Chaks. Likewise Shuka lavishes praise on Kanchana or Kaji Chak. Some Muslim historians have represented his administration in adverse colours and the *Baharistani-Shahi* euologises him on having murdered about 800 'infidels and idol-worshippers' during one night. That Shuka does not mention such a calamity overtaking his relations and friends indicates that intolerance had taken deep roots.

Likewise several other important events have escaped mention by the successors of Kalhana. Lalla Yogeshwari and her younger contemporary Sheikh Noor-ud-din who flourished in the fourteenth and fifteenth centuries have exercised tremendous influence over life, language, literature, philosophy and culture in the Valley. But they have not even been mentioned by Jonaraja. Other historians state that when Sheikh Noor-ud-Din, also known as Sheikh-ul-Alam, shuffled his mortal coil, the king, Zain-ul-Abdin, personally went to Tsrari Sharief to be one of the pall-bearers. Jonaraja was alive at the time and should not have missed the important event. Similarly, he makes no reference to the celebrated Mir Syed Ali Hamdani who commands profound respect in the Valley, or to the saint Bulbul Shah who is said to have inspired Rentchen (1335-36) to embrace Islam after the Brahmin leader Devaswami declined to admit him to the Hindu fold.

Shuka who is very particular to impress the

reader with his painstaking search for authenticity fails to mention that during the chaotic conditions of 1580s a deputation of Kashmiri leaders under the leadership of Baba Dawood Khaki waited upon the Mughal emperor Akbar and persuaded him to annex Kashmir. Jonaraja and Shrivara have given harrowing accounts of famines but Shuka makes no reference to the famine following the Mughal conquest to offset which the rampart of Nagnagri was built. A reference to Haba Khatoon, poetess and queen of song, who was his contemporary and also close to Yusuf Shah Chak, is also wanting.

[V]

An interesting episode in the chronicle of Shrivara is the ascendancy of the Syeds to power. The Muslim Sultanate had been ushered in Kashmir pretty long before the Syeds began to trek in from Central Asia and elsewhere under the onslaught of Taimur. The people of Kashmir have long experience of sufferings caused by small coteries of out-siders whose numbers proliferated with snowball effect. Such small communities gained control over key-posts in the administration and exploited the natural resources of the Valley with a vengeance. In addition, they treated the sons of the soil with contempt and did everything to bar their way to progress.

In their anxiety to secure a homeland for themselves in Kashmir the Syed immigrants probably did all they could to secure power. For many generations the Muslim kings of Kashmir continued with the old traditions and they also patronised Sanskrit language and learning. The Syeds persuaded the rulers to conform to orthodox Muslim customs, entered into matrimonial relationship with the royal family and managed to seek enviable eminence at the court and in the administration.

Patriotic leaders fell into discord under their influence and immense suffering was unleashed for the common people. The resentment of the local people is thus expressed by Shrivara :

“The Saidas enjoyed many large estates and by their marriages with the kings, ‘daughters had lived like kings for a long time..... These foreigners had become rich after coming to this country and had forgotten their previous history.....They regarded the people of Kashmir scarcely as grass...”

The chronicler laments the ‘folly’ of King Hassan in permitting the Syeds to strengthen their stranglehold over the country under the influence of his spouse born of Syeds. He graphically describes how under the advice of the patriotic leader Jehangir the king promised to stand firm against the Syeds but

“When he went to his wife at night he was overcome by affection, and he told her all that had been said to him. Whereupon the queen who had espoused the cause of her father’s party (Syeds) became enraged, and like a fearful she-serpent sought to injure the Margapati (Jehangir).....Rising from the side of his beloved, the king became anxious to favour her party, and placed the kingdom in their power.....”

Shrivara states that top Kashmiri leaders like Pheradamar, Jehangir Magray, Tazibhatta and Malik Ahmad considered the Syeds like ‘thorns to the country’. Subsequent events narrated by him show how much misery was caused to the people on account of the rivalry between the Syeds and the Kashmiris.

As a patriot interested in the welfare of the sons of the soil, including his own kith and kin Shrivara expresses strong dislike against the Syeds whose presence in Kashmir gradually

strengthened Muslim orthodoxy, thereby causing an emotional shock to the Hindus at the elimination of the traditional customs and festivals accompanied with colourful display and gaeity. Another outcome—weakening of the authority of the kings—made matters worse for the common man. Persian language dominated the elitist circles and the court and the Syeds had a mastery over it. The Brahmins found their native prestige and leadership challenged. Further the onslaught on them through proselytisation and persecution engineered by Suhabhata and others decimated their numbers and this was attributed partly to the Syeds. The chronicler also complains :

“The Saidas had no reverence for Brahmins, and they gave wealth to the Mausalas for the benefit of the king (Hassan Shah) in his final rest”.

Hence the bitterness expressed by the chronicler.

VI

Be that as it may, it would not be correct to charge the Brahmin chroniclers with fanaticism or prejudice against the rulers who from 1339 AC onwards were Muslims. Since they enjoyed the patronage of the rulers, they could not afford to be fanatical in their approach. But they, at least the first two, did not hesitate to express themselves unequivocally against policies and deeds of kings and ministers which merited disapproval or condemnation. For instance, writing under Zain-ul-Abdin, Jonaraja condemns the destruction of temples carried out by his father Sikander who is therefore called *butshikan* or iconoclast. In the same breath he bestows the denigrating appellation of ‘Turushuka’ (Turk) on Harshadeva, a Hindu king (1089-1101 AC) who had despoiled temples of their precious

images to mint coins to replenish his treasury which has been exhausted on frivolous pretexts. Jonaraja, however, does not fail to acknowledge the administrative ability of king Sikander and partially shifts the blame for his iconoclastic fury to Suhabhata, his minister, who had become a neo-convert to Islam. He also brings into focus the liberal attitude of Shahab-ud-din, father of Sikander and grandfather of Zain-ul-Abdin who, even though hardpressed for money, turned down the suggestion that Hindu temples be despoiled of their valuable idols to enrich the treasury. Many Muslims chroniclers accuse him of having demolished temples.

The chroniclers admired kings who patronised learning and arts, who were solicitous for dispensing justice, who could ensure peace and protection to weaker sections and who could keep turbulent elements under strict control. They obviously shared the age-old belief that adherence to one’s *dharma* or creed earned one merit which warded off difficulties in this life and the life hereafter. But occasionally political events took an ugly turn and Brahmins came in for bitter persecution so much so that Jonaraja turns cynical and his lamentation becomes caustic :

“Where was then their bath, their meditation, their austerity, and where was their prayer?”

These periods of misrule or Brahmin-baiting made sporadic appearance under different kings and apparently all the four chroniclers were witness to suffering and hardships laid upon them or their relations. This, however, does not embitter them against the Muslims as such. The reaction in the mind of Shrivatsa against the Syed has been referred to. Nevertheless, without mincing words he blames

Kashmiri compatriots for conspiring to murder Syed after the death of Hassan Shah, as a chain reaction led to regimentation and provoked them to adopt an aggressive attitude against Kashmiries.

During a period of turmoil the Jama Masjid which had been constructed by Sultan Sikander caught fire and the flames engulfed the whole edifice in a short while. Much upset at this accident Shrivara opens out his heart thus :

“The Masjida was a spacious building, extending on all sides, and was always white-washed. It was like the embodiment of the fame of king Shri Shekhandera. It was within this building that crowds of “worshippers used to fall down and rise at prayers..... It was here that the Yavanas chanted mantras and looked graceful like the supporters of virtue..... It was here that the sun shone like an umbrella of gold..... Such was the great building which towered to the sky and was decorated with wonderful sculptures..... In a moment the fire, all destroying like the fire at the end of the cycle, left nothing of that building but its walls.....”

At the back of this outpouring of noble sentiments is obviously a liberal mind with a catholic outlook and profound respect for all the faiths worthy of the highest traditions in historiography.

VII

The chroniclers appear to have been familiar with the geography not only of the Valley but also of the outer hilly areas like Poonch, Rajauri, Jammu, Ladakh, the Indus valley, Punjab etc. Whenever an event is mentioned,

the chroniclers give all significant geographical details, even of unfamiliar places like Kalidhara hill and Mangaldevi fort in Bhimber area. This is commendable for scholars at a time when many hazards faced travellers even inside the Valley, let alone those venturing into the glens outside infested with desperadoes. Even Stein who knew the topography of Kashmir and the outer hills more intimately than anyone else has expressed appreciation of the geographical knowledge of Shrivara, in reference to the Kalyanpur-Drabhagam-Bhedavan-Rajouri route.

It has been alleged in some quarters that the chroniclers give an exaggerated account of the military exploits of their masters. Knowing how difficult it is to write objectively on history, especially contemporary history, one cannot be unduly harsh on Jonaraja and his successors. But the writers have actually lived through the events they narrate. The intimate details of geography, deployment of troops and field tactics described by them make it clear that they watched these events closely. Shrivara was an eye-witness to the engagement between Zain-ul-Abdin and his son fought near Mula-shul. The accounts of the civil war between the Syeds and the Kashmiris, various encounters with the Kashgaries under Mirza Haider and the engagements between Yaqubshah Chak and the Mughals convince by their details that the writers could understand the nuances of military tactics. Simshabhatta, Shrivara's colleague, was killed in conclave of his Syed partymen on the outbreak of hostilities between them and the Kashmiris. Likewise the chroniclers have given minute details of earthquakes, floods, fires, famines and other calamities to which they were witness.

VIII

The chroniclers acknowledged Kalhana as the master historian and their attempt is to keep close to his style of narration. To illustrate his point here and there Kalhana has interspersed in the *Rajatarangini* quite a large number of anecdotes, eg., the curse that turns Damodara into a snake, the birth of Pratapaditya, the suicide of Jayapida's queen, suicide committed by Lalitaditya, Avanti varman feigning an attack of colic..... His successors have similarly embroidered their narration with many anecdotes. Some of these anecdotes help re-inforce the point at issue while a few are of the nature of discursions. The anecdotes, whether based on fact or fiction, are quite interesting in themselves, for instance, the charge made by Lassa, beloved of Shahab-ud-Din, against his minister Udaishree, the escape of Mohammed Margapati from the fort of Bahurupa (Beeruv), or the destruction of the town around the Wular lake, and help the reader in understanding the conditions peculiar to the age.

IX

The chronicles have been composed in Sanskrit verse and an appraisal in English may not be the right place to discuss the peculiarities of the authors' style. One can, however, size up the characteristics of the style of the Sanskritists at a glance. As said earlier Kalhana regarded himself a poet and probably conceived of his work as a *kavya*, a composition in poetry, permeated with *santa rasa*, the sentiment of serenity. Jonaraja, Shrivara and Shukha call themselves poets with some pride and keep close to Kalhana's model. From the reference he makes about himself here and there, Shrivara appears to have been a man of many talents, a scholar well-versed in the

classics, equally at home in *Mokshpaya*, *Gita Givinda* and *Brihatkatha*, a courtier, a diplomat, a musician of high distinction, a man well-travelled and something of a soldier too. His predecessor Jonaraja was also a man of high attainments in the court of Zain-ul-Abdin to be able to hold his own against the many peers. The depth of their learning and their eminence in social life urges them to intervene frequently in the narrative to air their own reflection as and comments. While the narration of events is in couplets, the chroniclers' comments have been put in four-lined stanzas. These last do not always make for heightening of the effect of narration. They often appear in the form of intrusions and made for proximity and verbosity. The poet, in the footsteps of Kalhana, does not feel apologetic but regards his role in this behalf as inseparable from and, in fact, superior so that of a chronicler.

In such instances the chroniclers lay emphasis on the observance of moral principles by kings, nobles and the common people and the common people, and draw upon the *Ramayana*, the *Mahabharata* and other classics to underscore the point :

“The results of our action manifest themselves in every direction, and generate wisdom or ignorance.....”

Referring to the Nemises that overtook Pratihara Abhimanyu.....he was blinded one year after he had got plucked the eyes of Prince Behramkhan, grandson of Zain-ul-Abdin.....Shrivara observes :

“On the same day and in the same month of the year in which Pratihara had done injury to the Khana, did he himself suffer injury.....The very means which a man

adopts for the injury of others leads to his own destruction.....”

Commenting upon the murder of Jonarajanaka one time chief minister, who had amassed immense wealth by exaction and extortion, Shrivara says :

“Fie to the lust of enjoyment !.....Others said that Jonarajanaka with the Madra chiefs had killed the Saidas, and it was for that crime he was killed within a year..... Enemies rob us of all objects the same way in which we acquire them. Wealth wrongly obtained does not remain long in the house.....”

Shrivara narrates the sufferings caused to the people during the rivalry between Mohammad Shah, son of Hassan Shah, and Fateh Khan, son of Adham Khan (the eldest son of Zainul-Abdin) and remarks :

“Conflagrations and robbery were now witnessed in Kashmira, such as the people of this country had inflicted on other countries when they had made foreign conquests.....and the poor of those lands exclaimed that they (the Kashmiris) too, would, in their turn, be similarly robbed by their enemies.....”

At the time of their suffering, as at the humiliation caused to the Margapati, or the killings resorted to by the Khasas, he tells people how these are born of the harm caused by them to others.

X

A historian studies the interaction of cause and effect on the social and political plain and chroniclers ‘observations and comments in behalf’ are therefore well advised and close to the mark. But Kalhana often sought refuge

in predestination and even astrological constellations when faced with tragic events, as the steady, deterioration in the conduct of Harsha and his tragic death when he was endowed with intelligence, understanding, love of arts, matched with courage and valour. Jonaraja and his successors similarly find solace in fate. Commenting on the defeat of Fateh Khan near Drabham (Shupyan-Herapore) Shrivara says :

“Fate is beyond our comprehension; and though it is not really the cause, yet it is considered the strang cause of events. It casts down, all of a sudden, some person in high places and prospers some who should be cast down.....”

In another situation Shrivara, who makes the maximum contribution to the chronicles single-handed, comments :

“Fie to fortune ! What does not come about with the reverse of fortune !”

It is surprising that Jonaraja who could sum his assessment of worldly affairs in the sentence :

“Enmity attended with want of circumspection is first germ of destruction.....”

Balanced it with another observation in contrast :

“It was Fate that had killed the one (Bhikhshana Bhatt’s) by making the other an instrument.....”

Probably, like Kalhana, they aimed at giving predominance to *santa rasa* (the sentiment of serenity) and invoked fate and predestination.

XI

It is not difficult to find various faults with the chroniclers. The narrative is burdened with unnecessary prolixity, reflections, digressions and even exaggerations in the manner typical of the oriental ways of expression. There are, occasionally, poetic flourishes and the chroniclers do not fight shy of the use of pathetic fallacy. Every king, with rare exceptions, ushered into the presence of the reader with adulation, makes his exit amidst condemnation. The narrators, obviously, convey their good-wishes for an auspicious reign but sum up the king's conduct and achievements towards the end. They also refer to persons by their designations with their modifying forms such as Margapat, Margesha-Margadhipati, Chkra-Chakresha-Chakradhipati. Sometimes this created confusion in the mind of the reader. They have mentioned names of a very large number of participants in different events, especially during factional rivalries, and quite a few of them bear the same or a similar name which naturally strains the reader. Most of the participants belonged to the feudal elite to whose names the suffix *rajanaka* is added, and the reader finds endless repetitions boring.

On the positive side it has to be stated that the narration of events is precise and enlivening. As the occasion demands, the narrator builds a congenial atmosphere with appropriate details, be it a display of music and acting in the court of Hassan Shah, a confrontation in the field of battle, or a glimpse of the Eternal as on the waves of Kramsaras or Kaunsarnag. Before giving an account of a calamity or ominous occurrences in the shape of shooting stars, barking of dogs, untimely flowers, a rains of blood or apparitions are

indicated. The severity of a famine is to be gauged from 'a manufacturer of iron utensils killed a barber's boys', or people cut off flesh from the carcase of a dead elephant. The massacre of the Syeds by Kashmiri nobles and their allies is narrated graphically :

"They raised the cry 'hala', 'hala', but the *Madras*, their hands red with blood, were busy killing them, and moved about like the servants of Death !"

Similarly a dramatic effect is created in giving an account of battles as between Zain-ul-Abdin and his son Haji Khan, those during the civil war or between the Kashmiris and the Mughals :

"The battle between the Chakresha and the Margesha ranged round him, and as the combatants fell, there arose the cries of 'come', 'kill', stay.....!"

The eagerness of Kashmiri women to catch a glimpse of the Mughal emperor Akbar on his first arrival in the Valley is depicted by Shuka with deft accuracy as endorsed by readers, especially local ones. These significant touches deft details make for a willing suspension of disbelief.

XII

The chronicles project certain stylistic characteristics. Many of the similes have been used with a telling effect :

"He frightened the king day and night by holding up Haidera before him, even as one frightens a bird by holding up his hawk."
"He (Haider shah) fainted away and lay on his bed, and was like a mirror that did not reflect any image on it."

'Like bees in the month of Magha',... '...hungry even as tanks in hot season.....', etc., etc.

A trick frequently met with is the use of parallelism usually with a contrasting effect :

"His great prowess coloured the world red, but made of colourless the nails of the sorrowing wives of hostile kings....."

"Bhikshana and Avatara went into Shahmira, but their protecting deities did not enter with them....."

"Jameshed had caused a bridge to be built to, cross the river at Suyyapora, but did not devise means to cross over his dangers !"

"The world trembled as if through fear, but not so the mind of the wicked !"

"The king had vowed not to touch the wives of others but broke the vow when he embraced the goddess of Fortune."

In a narrative teeming with oppression, suffering, natural calamities, betrayals, revolts, invasions and bloodshed there is not much for indulging in humour. But folk humour is recorded faithfully as in 'Margesha curry' (i. e., without salt on account of the seizure of the salt-route by the enemy.' There is no dearth occasion for the use of sarcasm :

"He (Haider shah) wished to build an edifice by the side of Sheikhedderpuri, it was like the desire to light a lamp under the sun."

XIII

Place names have undergone a good deal of change in Kashmir between the days of Kalhana and our own. The change must have been on during the period covered by the chronicles but they offer no clear evidence. The suffixes largely used now, viz. 'oal' and

'year' are nowhere mentioned. The old-time suffixes '-ashram' (now 'hom') and '-matha' (now 'mar') continue in the chronicles. There is no mention of the older bridges Ali Kadal Fateh Kadal or Haba Kadal, only Zaina Kadal is mentioned; but several bridges of boats '*nava setu*' have been referred to. But names have been in the process of transformation : *Kitsahom* below Baramulla is referred to by laterred to by its original names, viz, *Kritya-shram*, but later *Keechashram* is also used. The use of '*Puranadhishtan* for *Purvandhishtan* suggests a re-sanskritisation of a name which was in the process of change to the present Pandrethan. Quite a number of place-names found in the book can not be identified with certainty today.

XIV

The use of the term *mlechha* by the chroniclers is likely to cause some misunderstanding unless it is considered in its proper context. They used the terms Turushukas for Turks, Mughals, Afghans, etc. Sometimes the term *Yavana* which is belived to have been coined for the Greeks originally is also used in this behalf : Babar has been referred to as a *Yavama*, so also some other Mughal adventures and foreigners. On one or two occasions its use covers Muslims also as when burial is referred to as 'the last rite of the Yavanas.' The term *mlechha* does not as such connote Muslims for whom the word *Mausla* has been used as in 'Veda of the Mausulas'.....'he was named Mohammad Khana, a name worthy of Mausalas'.....'some merchants, favourites of Mausalas...'.....'the Saidas gave wealth to Mausalas'.....'oppression of the Mausalas... was made prominent by Mosa-chandra (Mosa

Raina). It has very rarely been used for the Muslims but frequently to connote *outsiders* :

"The king of *mlechhas* (Taimur) had plundered Dilli"

"Dalacha, the king of *mlechhas*"

"the *mlechha* army.....", ".....a host of *mlechhas* (invaders)

"...the enemies and the *mlechha* soldiers (covered) all sides....."....."the *mlechha* soldiers outnumbered the Kashmirian warriors....."; "...how can I (Yaqub Shah) alone cope with the *mlechhas*?"

On a few occasions it is applied to the *rif-ras*, those who could be called 'criminal tribes'. A little reflection should make it obvious that the word *mlechha* does not imply 'unclean' or 'low'. It is highly probable that it did not

signify 'contempt', 'meanness' or anything derogatory at the time. A clean proof of it lies in that Brahmin chroniclers were in the employment of Muslim kings and who would dare suggest, even by implication, that the patron, or his co-religionist, was 'unclean'. These patrons included not only Zain-ul-Abidin but also his less liberal son Haider in whose reign coercion led Brahmins to cry '*na bhatto*' for physical survival, the Syed-dominated puppets, Ghazi Chak who had his own son hanged and other Chak zealots who encouraged Shia proselytisation and imposed taxes on Brahmins. The chroniclers could not enjoy court patronage, prestige and respect and yet use derogatory terms for the king, fellow courtiers and powerful feudal chiefs to many of whom Sanskrit was no alien tongue.

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Shakti Vichar in Kashmiri

—By GHULAM RASOOL SANTOSH*

(Translated into English by K.L. Kaul)

In the darkness of *Shabda*, you're the light, O Shakti,
Awareness in light, you're the sight, O Shakti,
The birth of *Naada* is my own birth, O Shakti,
Beginning to end, I long for you, O Shakti,
Your manifold forms, manifest you, O Shakti,
You are the expressed, you the expression revealed unto me, O Shakti,
Sound eternal, prime mover, sense of air, O Shakti,
Blazing fire, heat of life, source of energy, O Shakti,
You're the fountain-head of *Tatvas*, Wisdom and knowledge, O Shakti,
Rhythm in silence, breath of breathing, breathing in breath, O Shakti,
You're the Shakti that grants me shakti, O Shakti,
You're the Shakti that withdraws my shakti, O Shakti,
You're the universal womb that begat me, O Shakti,
Mother Eternal, you are my shakti, O Shakti,
Your awareness is the I-ness in me, O Shakti,
Illusion of existence, you are my action, O Shakti,
Ebb and flow, inhaling exhaling breath, O Shakti,
Supreme Bliss, you're *Udhana Shakti*, O Shakti,
Sammana Shakti, you're *Brahmananda*, O Shakti,
You are great bliss, *Vyana Shakti*, O Shakti,
In innumerable direction, you are the direction, O Shakti,
You are there, ever delivering, universal womb, O Shakti,
You ferry across, out of this world, O Shakti,
From every facet you shine forth, O Shakti,
Light manifest, truth revealed, O Shakti,
You are the axis of time and space, O Shakti,
You are the Infinite revealed in me, O Shakti,
You are the field of love and action, O Shakti,
Consuming universe back unto you, O Shakti,
Ever-flowing stream of nectar, O Shakti,
You are the dispelling darkness in me, O Shakti,
Ever spreading primeval sound, O Shakti,

You are my Mother, you are *Bhawani*, O Shakti,
You are the boon of shakti in me, O Shakti,
You are the living life in me, O Shakti,



The Pearl-Bindu, within the shell of *Mooladhara Chakra*,
Whirling Shakti, the coiled serpent at rest aslumber.
The inward *aalap* drowns in the music of the *Ragini*,
awakened, arises the spiralling Shakti.

Obeisance to Lord Siva, You are total knowledge
Reverberating cosmic sound—*Nadda Brahma*—
Exhaling *Hum*, inhaling *So*, the life force,
All pervading energy, I bow to Thee.

Mahananda. the *Naada* Scale of notes,
Universal consciousness, I-ness, this-ness.
Union of *Brahmendra*. the abode of Siva,
Total awareness, the final bloom.

Crescent Moon, Shining brow, Jnana Sankar
My inversion is Your expansion,
You are the *tantra* without *mantras*
Tantra of Ajapa unuttered *mantras*.

Your utterance is *Siddhi* in speech
The self contained in self-satisfied,
Colour of the world is Your form
Rendering colourless with the form.

Universal Lotus, the Lotus Womb,
Transcendence of consciousness,
I contemplated you, O Sound of *Pranas*,
Spiralling Shakti, Soundless state.

You rose gyrating, awakening the Chakras,
One by one, past the *Sushumna*
Uniting with Siva in *Sahasrara*, releasing Nectar,
Your silent *Mudra* in the Abode of Truth.

Realising self I realised the Mind,
Your realisation is death of Mind.
I saw the smiling Lotus bloom,
consecrating the seven seas.

O Mother, I realised the bliss in *Santosh*,
Supreme bliss in high and low

Manifest world is your prevailing bliss
Bliss in bliss is bliss in You.'

Negating, spinning, extending Maya
creating illusion of time and space
Revealing shadows manifest in light,
Your Self is Void in Void,

My yearning extends to infinite space
You are formless, restless, mercurial,
Sound in ether, showering light,
My *Karma-tree* bore fruit of bliss.

In your silence echos *Mridanga*
Beauty ineffable, *Abhanga, Dubhanga, Tribhanga*
Siva's spouse, balance in high & low,
Rainbow hues of the colourless sun.

You are *Kalika, Tripura Sundari*
The *Nadaswara* awakens in me,
Sound in ether, playing *Bhairavi*,
The purifier of polluted thoughts.

You are the sound pervading the form
High and low of low and high
Resting in *Nada Bindu* unmanifest,
Immeasurable to the measurable sound.

One behind one, and ahead of one
The dawn delivering night unto day
The vermillion dusk, a virgin's play
Protect me Mother, Perpetual Youth !

You are sound-touch-light-taste-smell
Ever present in Universal Womb
You are the limit of *Panchabhutas*,
You are A,U,M, Om, the three States.

Mother, you are the Victor victorious
You are the visible, the becoming,
You are the origin of *pranas*
You are the experience of total *jnana*
The boon of *jnana* is your boon.

Experience of *Jnana*, I sought You!
You are the life I sought in self
I know I sought greatness of Shakti,
I sought the obeisance of the world to You.

Kashmir and Central Asia

—The Buddhist Link—

—J. N. GANHAR*

Kashmir and Central Asia; the two are separated by thousands of kilometres and some of the world's mightiest mountain chains and the raging rivers issuing from them. But it was the faith of the Buddha that brought them together into intimate religious and cultural contact. Distances disappeared and mountains melted away, as it were, before the devoted determination and selfless devotion of Buddhist *bhikshus*. Theirs was not a case of the faith following the flag or the sword. They went in response to the call of the Master, i.e., the Buddha, who had enjoined it upon the monks to go forth in all directions to carry the light of the new faith to people everywhere. But no force or coercion was to be used in the propagation. People were free to accept it or not. The Buddha had clearly pointed out that his was but a way—the Golden Middle Way—to end sorrow and misery and achieve enlightenment and it was for the people themselves to decide if they should adopt it or not. The monks went on their own with a begging bowl in their hand and with the light of the new faith as their guide.

Buddhism, as we all know, took its birth in India in the sixth century B.C. But during the first three centuries thereafter its hold was confined largely to Magadha (Bihar) and the

territories around it. But gradually it developed from a strictly monastic religion into a popular one and began to spread rapidly. It came to Kashmir some years before the time of Ashoka but in the time of the great emperor it received a big fillip.

Buddhism witnessed its golden age in Kashmir in the time of the Kushan. The greatest of the Kushan rulers, Kaniskha, convoked the Fourth Great Buddhist Council in Kashmir about the end of the first century A.D. This conferred great prestige on the celestial valley and Kashmir emerged as a great seat of Buddhist learning to which even eminent Buddhists from other countries came for edification or on pilgrimage. Among the celebrities who repaired to Kashmir in the wake of the Buddhist Council mention may be made of the redoubtable philosopher—monk, Nagarjuna, who wrought a near miracle by converting practically the whole of Kashmir to the Buddhist faith. Other eminent monks who came included such master—minds as the brothers, Asanga and Vasubandhu, from what is now the northwest of Pakistan, and Buddhadasa, Buddhahadra and Kumarajiva. But of them later. Let us first trace the beginnings of Kashmir's connection with Central Asia.

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Kashmir was included in the domain of Ashoka. The celebrated emperor sent missionaries to different countries for the propagation of Buddhism. It is well known that the emperor's own son and daughter, Maheendra Sanghamitra, were sent to Sri Lanka. Another of his sons, Jalauka, is stated by Kalhana, the Kashmir historian, to have succeeded him in Kashmir. Still, another, named Kustana, is believed to have left his name to Khoten in Central Asia. Apparently Buddhism must have been introduced into Central Asia in the time of the great Indian emperor, who did so much for the propagation of the faith. Kustana's grandson, Vijayasambhava, who ruled over the territory, was an ardent Buddhist. According to the famous Chinese pilgrim, Hiuen Tsang, Vijayasambhava had erected a monastery in honour of a monk from Kashmir named Vairochana. The monastery erected about 211 B.C. housed sacred relics which Vairochana had brought from Kashmir. This is the first historical contact between Kashmir and Central Asia. The first Central Asian monk to visit Kashmir was named Buddhadasa. He visited the valley twice at the beginning of the fourth century A.D. But the greatest Central Asian monk to come to Kashmir for studies was Kumarajiva.

Kumarajiva was the son of a Kashmiri monk named Kumarayana who had gone to Kucha for the propagation of the faith. At Kucha Kumarayana, who originally hailed from a noble family of Kashmir, rose to be the ruler's chief preceptor *rajguru*. The ruler's sister or near relation fell in love with him and he was constrained to marry her. She bore him a son who was named Kumarajiva, from

the names of his father Kumarayana and his mother named Jiva.

Kumarajiva's mother also joined the Buddhist *Sangha* soon after she was blessed with a son. She wanted the child to be devoted to the faith as his father was and therefore she brought him to Kashmir for his studies at a very early age. Here he studied under a venerable old scholar, Bandhudatta. He remained in Kashmir for three years during which he studied the various Buddhist texts, etc.

On their way back mother and son spent some time in visiting the Buddhist institutions in Tukharistan and Kashgar. In the latter principality they remained for about a year. The local ruler wanted them to remain there permanently but on the pressing invitations of the ruler of Kucha who was their close relation, the pious nun and her teen-aged son returned to their native place.

Kumarajiva is believed to have been born in 344 A.D. He was ordained at the age of 20. He was the recipient of high honours in Kucha and other Central Asian territories. A new convent was specially built for him in his native place. Later on when he moved into China he was held in the highest estimation and came to be known as one of the four 'suns' of Buddhism.

Kumarajiva visited Kashmir when he was very young. His understanding of the sacred texts could therefore have not been adequate or complete. But it was an age when Kashmiri monks ranged the length and breadth of Central Asia. He therefore took advantage

of the presence of some prominent Kashmiri monk's then in Central Asian territories to continue and complete his studies. One eminent Kashmiri scholar then in Kucha at the invitation of the native ruler was named Vimalaksha. Kumarajiva studied with him further the Sarvastivadin *Vinaya*, i.e., the rules of conduct for the monks according to Sarvastivada, a Buddhist tenet, developed largely in Kashmir, which emphasised the reality of whatever exists as against the impermanence of things emphasised by certain other Buddhist sects.

Other distinguished Buddhist monk-scholars of Kashmir who worked in Central Asian territories during Kumarajiva's time were named Dharmaraksha, Sanghabhata and Gautam Sanghadeva.

Buddhayasha was another master—mind from Kashmir who worked in Kashgar and other Central Asian territories when Kumarajiva was there. It was in Kashgar that Kumarajiva came into contact with Buddhayasha. The latter had gone there in response to an invitation from the local ruler who had called an assembly of three thousand monks on the lines of the councils convoked by Asoka and Kanishka in India. The pious ruler was so much impressed by Buddhayasha's piety and scholarship that he invited him to reside in the palace itself. And it was here that Kumarajiva studied with him some more Buddhist texts, Hindu *shastras* and sciences.

Buddhayasha lived in Kashgar for a number of years at the end of which he went to China and collaborated with Kumarajiva in the translation of Buddhist text into Chinese.

Large numbers of Kashmiri monks went to China from the third century onwards. Inevitably they spent some time in Central Asian territories. But we have little knowledge about them. Though Kashmir is singularly fortunate in having a historical record—in Kalhana's *Rajatarangini*!—from the earliest times, it has little to say about these distinguished sons of the valley. Not have these selfless servants left any record of their lives or the work they did. In recent times, however, certain details about them have come forth from Chinese and Tibetan sources.

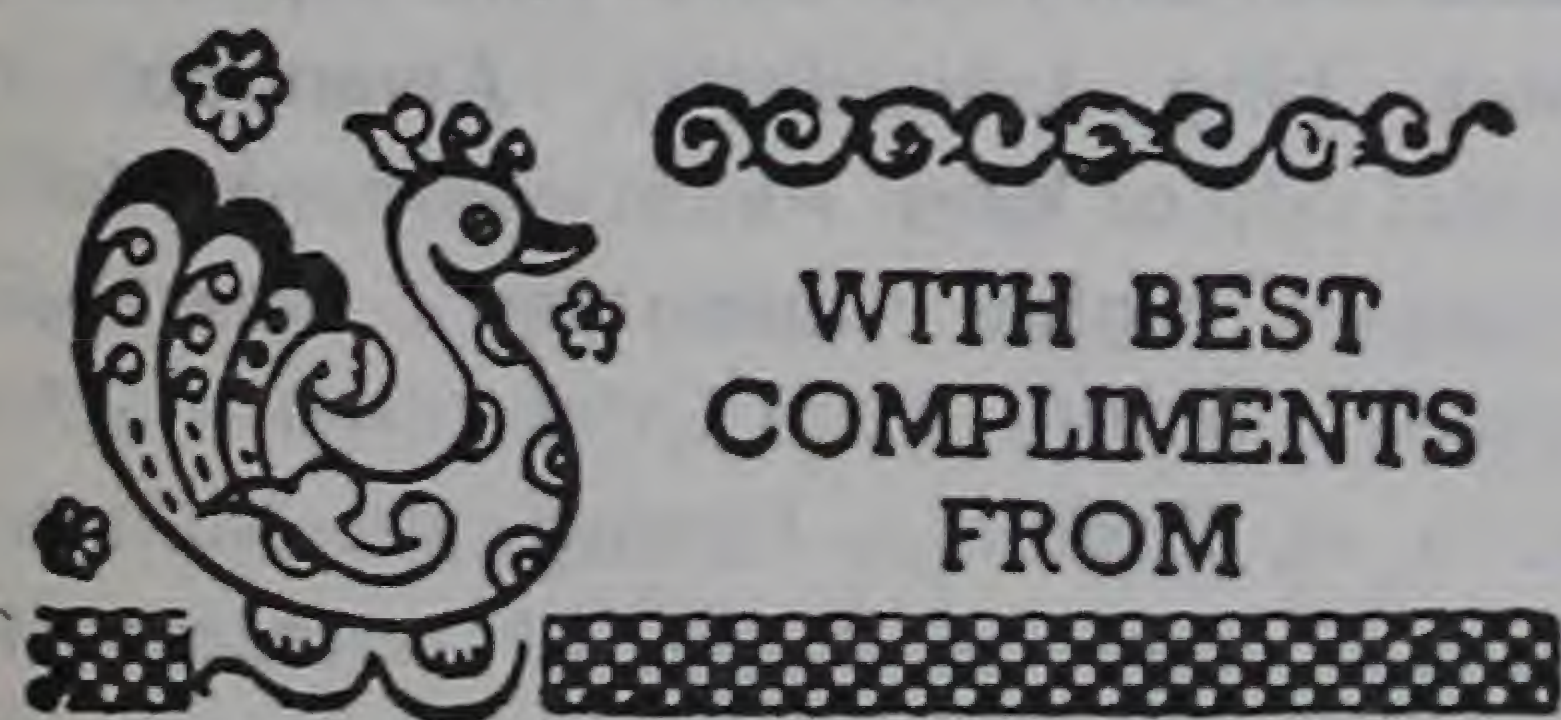
It is not to be assumed from the foregoing that Kashmiri monks alone contributed to the propagation of Buddhism in Central Asian territories; monks from other parts of India also went there on this noble mission, though in the initial stages the Kashmiris played a major role in it. And as Kashmir lay nearest the Central Asian savants and aspirants found it convenient to visit Kashmir in preference to the other regions of India. And as Sanskrit had emerged as language of Buddhist thought and philosophy from the time of the 4th Buddhist Council held in Kashmir, the Central Asian got what might well be called Sanskrit Buddhism. Knowledge of Sanskrit facilitated the transference of Indian art, science, sculpture, music, etc. In short Buddhism which went to Central Asia played a most civilising role among the people there.

An important contributing factor that helped the spread of Buddhism in Central Asia from Kashmir was that Kashmir pursued that of Buddhism which accorded well with the mental and temperamental make-up of the

people of Central Asia, The Asians are a brave, lively people with a zest for life. The comparatively speaking negative ethic of Hinayana could hold little fascination for them. On the contrary, Mahayana, which prevailed in Kashmir, was more adequate and more satisfying. In it the monk works not for his own self emancipation alone but for the emancipation of the whole humanity. The Hinayan was the path of discipline and renunciation; the Mahayana, on the contrary, showed the path of selfless activity for the benefit of humanity.

An important question that remains to be answered is. Why did the Central Asians take so avidly to Buddhism? This is not easy. We may, however, refer to what an eminent Chinese professor has to say about what his country got from India. According to him,

India or Buddhism gave to his country that fundamental freedom which is not merely the negative aspect of freedom which consists of ridding ourselves of outward oppression and slavery but that emancipation of the individual from his own self, through which men attain liberation, peace and fearlessness. He adds that it also taught them the idea of absolute love, that pure love towards all living beings which eliminates, jealousy, anger, impatience, disgust and emulation, which expresses itself in a deep pity and sympathy for the foolish, the wicked and the simple, that absolute love which recognises the inseparability of all beings, the quality of friend and enemy, the oneness of ourself and all beings. It was perhaps these things that attracted the the higher sensibilities of the peoples of Central Asia.



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Archaeology in Kashmir

-Past and Prospects-

SARDARI LAL SHALI*

Archaeology is primarily a fact finding subject. It gives us a greater insight into the culture of the people than would be possible from a mere study of records. Archaeology in Kashmir had attracted the attention of the scientific world long before the Kashmir Darbar conceived the necessity of establishing a Department to investigate upon its ancient sites and monumental wealth. General Cunningham had published a most interesting account of the architecture of Kashmir and he was followed by a number of scholars. These reports considerably added to our knowledge of the subject.

The Department of Archaeology was instituted by the His Highness's Government in the year 1903 mainly to explore the many out of way places and thus bring to light all the antiquarian sites. In doing so it was intended to collect all the available historical material such as epigraphs, coins and traditions bearing upon the history and archaeology of Kashmir.

The excavations at Ushkur, Parihaspur, Pandrethan, Awantipur, Martand, Tapar, Harwan and the work on some of the standing monuments have yielded evidences of a

highly developed plastic art in Kashmir from 1st century A. D. to 15th century A. D. These included decorated terracotta tiles from Harwan (Shadarhadwan), well preserved terracotta heads from Ushkur (Huvishkapura), images of Buddha especially his birth scene and life size goddesses representing Ashta-matrikas from Pandrethan (Purandhisthana) Goddess Sri and Vishnu images from Bijibehara (Vijayeshwara) and similar artistic images, both Brahminical and Buddhist from Parihaspur (the capital city of great king Lalitaditya), Awantipur (the capital city of king Avantiwarman) Verinag besides highly decorated tiles bearing various motifs from the tomb of Madni Sahib at Zadibal. Among the collections mention may be made of terracotta tiles from Harwan (ancient Shadarhadwan) which are interesting in as much as they present unmistakable Sassanian and Central Asian features indicating thereby that Kashmir from 2nd century A.D. to 500 A.D. was the chief emporium of trade between India and Central Asia. This resulted in social, political, religious, commercial and cultural exchanges between Kashmir and the regions of Central Asia as well during this period and thereafter.

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Similar discoveries were made in relation to epigraphical and numismatic sides. All this could give a chronological sequence of the architectural master pieces belonging to Buddhist (Kushan period), Hindu and Islamic periods but no serious attempt was made for bringing to light prehistoric sites or as a matter of fact town sites associated with the monuments. No archaeological evidence was available before the advent of Kushan period in Kashmir.

It is only with the aid of systematic exploration and excavations that we come to know about the potentiality of a particular site, about the life of people who occupied it, the houses they lived in, the customs, beliefs, the economic conditions and the amenities they enjoyed.

In the year 1958 as result of persistent efforts made by the local scholars, archaeologists and literary men the Department of state unit of Archaeology was integrated with that of the Central Department of Archaeology. The field work undertaken since then has proved highly fruitful. The results so achieved have almost changed our conception of the history of ancient Kashmir. The exploration and excavations conducted on scientific lines has pushed back the history of the valley millions of years now.

The discovery of old Stone Age tools from the Lidder valley near Pahalgam distinctly raised the possibility of early Palaeolithic Man having lived in Kashmir about more than two millions of years back. Indian scientists were keen to take up the work further. Dr.

D. P. Agarwal of Physical Research Laboratory, Ahmedabad with his deep insight into the scientific treatment of the problems established a palaeoclimate project at Srinagar. The scientific analysis of the various sedimentary sections at Hirpur (Shopian), Nagam (Badgam), Saki Paprian (Bijbehara), Burzahom (Srinagar) and other places have produced rewarding results.

The New Stone Age Culture in the valley is now very well documented. The excavations conducted at neolithic site of Burzahom—a village about a mile and a half north of the famous Shalimar Garden has given a clear picture of the life, fauna and economy of the ancient people of Kashmir who occupied the valley about 4000 years back. The site is capped by massive stones—known to archaeologists as Megaliths. These roughly form a semi circle with an opening in the east. Investigations have shown that these are not associated with burials as we generally come across in South India where numerous such mounments are found. The excavations have now revealed the cultural sequence ranging from 2375 B.C. (Carbon—14 dating of the earliest level so far examined) to early christian era. According to findings four periods have so far been identified. Of these Period I and II belong exclusively to neolithic stage. Period III to Megalithic and Period IV to early historical times.

Period I is indicated by the presence of Pits or Pit Chambers directly cut into the natural soil. These were utilised for dwellings. Existence of clay or stone lined hearths over

the fringe of the pits or in the centre of the chambers clearly suggest an early habitation process. Post holes over the periphery of the dwelling pits and deeper ones in the corners of the pit chambers indicate a well planned roofing arrangement of reeds and birch bark. Specimens of burnt birch bark were found in one of the pits. In Period II structural patterns are slightly changed. Mud platforms have been used for occupational purposes and series of post holes represented a regular timber structure with distinct floor levels. The Megalithic complex at Burzahom has been raised pretty late and the life of the earliest settlers of Kashmir is known in the occupational levels below it. The artefacts found make an interesting study. These comprise of bone and stone tools. The bone tools are harpoons (Kashmiri Narus), scrapers, needles with or without eyes, long and curved awls, double edged points, arrow heads, spear points which were used for fishing, cleaning the skin, making garments, sewing and for hunting the game. Tradition of using double edged points in wood is still in vogue in Kashmir for preparation of Kani shawls. Similarly the tools in stone such as axes, adzes, chisels were used for cutting the trees and using them in their structures. The incidence of tools in bone and stone is greater in Period II than in Period I. In stone there are new types in Period II such as harvesters, picks, mace heads, ring balls, engravers etc. These imply knowledge of husbandry. The seeds have been identified as 'wild barley'.

Associated with the Period I is also a very important find. It is a stone slab with

engravings. The engraving bears a hunting scene of the neolithic people. The scene represents a male deer in the centre being pierced by a hunter (woman) from behind while another hunter (man) is discharging arrows from the front. The top register shows a male hunting dog and two suns shining brightly. Obviously this is an earliest attempt on art in the Valley.

Human burials and some times pet animals were found buried within the habitation. The Anthropological Survey of India have indicated that the inhabitants had many traits in common with the Harappa R 37 and that the traces of Burzahom phenotypes are still to be found in the present day populations of Punjab.

Pottery of the neolithic people is generally hand made. There are few painted pots (wheel made) which is an intrusion at the site towards the end of Period II. There is an interesting feature of mat impressions on the bases of the pots which indicates a skill in weaving. It is remarkable to note that some of the pottery types used then are still in vogue in the villages like modern 'Math', 'Deiga', 'Choda', 'Toaka', 'Pyala', 'Khosa', 'Dulla', 'Voara', 'Bushkab', 'Leiji', 'Posh Gamla' etc. In the succeeding two periods there is sufficient change in the living pattern of the people though the types of tools continue and wheel makes its appearance. This is, therefore, the story of our ancestors in the valley whose main economy was hunting, fowling and fishing.

The presence of various forms of bone tools, the rectangular perforated stone knife

of harvestor the pit dwellings and the placing of the domestic dog with their masters appear foreign to the Indian tradition. However, there appears favourable similarity with such cultural traits in the Central Asia and more so with the findings found in North of China. It, therefore, makes it clear that the ancient Silk route or the route followed by Fahein or Hieun Tsang was already known to the Neolithic people of Kashmir.

The ancient site of Burzahom had been reported to be the only site of its kind in North Western part of the sub-continent but during the course of exploration conducted from Khanabal to Pampur in the year 1962-3 many more such neolithic sites were spotted in the valley. These are at Pampur (near Srinagar), Hariparigom, Begund, Dadsar, Gofakral, Haire Bous (near Tral), Brah and Waztal (near Ancient temple at Martand and Spring at Mattan)/. in Anantnag District. At Dadsar, on one of the standing megaliths a seated figure of a deity has been carved which indicates that these carried some ritualistic traditions and were not to serve as memorial stones even in the neolithic period. However, further position is being examined at a nearby site of Gofakral so as to confirm the purpose for erection of such massive stones over the neolithic settlements.

It is noteworthy to mention that almost all these sites are situated on the elevated parts of the Karewas or Udars invariably overlooking streams or rivers. The archaeologists of Physical Research Laboratory, Ahmedabad Garhwal and Kashmir Universities are further exploring the valley and it is heartening to know that dozens of such neolithic sites

have been found in Baramulla and Badgam districts also. Only the detailed survey will show the different stages of Neolithic expansion in the valley.

Occupation of the valley by Mauryans is challenged by some of the scholars. The occurrence of Northern Black Polished ware with associated red ware (2nd-6th century B.C.) at Samethan near Bijbehara (ancient Vijayeshwara) has now opened a new chapter towards the close contacts with the Mauryan empire. With further work at the site, it will be confirmed that Kashmir was very much within the domain of Asoka (2nd-3rd century B.C.) as is rightly stated by Kalhana in his Rajatarangini and also referred to by some of the eminent historians.

Coming to Kushan times, the picture is not still clear. The excavations at Buddhist sites at Harwan (ancient Shadardwan) and Ushkur (ancient Huvishkapura) have been found incomplete. Curiously enough during recent year, trial dig at the lowest terrace at Harwan has brought to light Taxila type of cells which still remained buried. The diaper pebble wall of one of the cells goes under the rubble enclosure wall of the three based stupa and is separated by a thick burnt layer indicative of the fact that the earlier structure has been destroyed by fire. Recently fresh plinths of stupas have been found over the top most terrace of the site. A remarkable structural evidence has been found on the other side of the mountainous range near village Takya Bala in Tral Tehsil. Steps for extensive exploration and survey of the whole area is, therefore, the need of the hour. This must be followed by probings at isolated spots to confirm or set aside the

theory regarding the convening of the Great Buddhist conference by Kanishka and the location of copper plates, if any. At Ushkur also, during the course of scientific clearance, earlier traces of plinth were encountered which has only been enlarged by Lalityaditya in 8th century A.D.

This will show that systematic work on the archaeology of Kashmir needs to be attempted. It is, however, clear now that

the valley has been inhabited right from Stone Age onwards. There is a very extensive distribution of Kushan period sites in the valley which have never been excavated. The factual position can only be brought to light with the romance of spade. This could be achieved only if serious efforts are made to trace unknown portions of the important sites as time and opportunity offer themselves when the history of Kashmir can further be put on a firm footing.



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Essence of Islam

RASOOL POMPUR*

I. HIJRA : THE EMIGRATION :

Muslim calender is named after the emigration of Prophet Mohammad, Salallahu Alaihiwasallam in July 622 A.D., when he at the behest of Allah migrated from his birth place Mecca to Madina Munavwara in company with Abubakr one of his four closest associates for spreading the message of Allah and for entrenching the forces of Islam. Muslim calender is thus unlike other calendars named after a historic event of abandoning the beloved native place for the sake of Allah, when the great Prophet prayed Allah, "I leave my beloved birth place as you willed, may my destination be the place you love most". The first refuge, on their way to Madina took place in the cave or Thawr, where the three miracles of cobwebs, the two pigeons having laid eggs and the tree having profusely grown its branches as soon as the Holy Prophet and Abu Bakr entered the cave so as to give the chasing enemies the impression that it was an abandoned one and nobody was present inside. The Holy Quran throws light on this historic event as follows :

"When the infidles plotted to imprison you, to kill you or to banish you Allah Planned on your behalf and he is the best of the planners if you (the people) do not help Mohammed then know that the Allah will, for Allah helped him when the infidles

drove him out, and he and his companion hid in the cave. At that time the Holy Prophet said to his companion, 'grieve not for Allah is with us.' It was then that Allah sent peace upon him and assisted him with host invisible that the word of Allah might be supreme and that of the infidles might be repudiated. Allah is Almighty and all wise (Quran 8:30 and 9:40).

II. THE GREATEST ADVANTURE :

Here, begins one of the greatest adventures history has known in cause of truth and religious conviction. The emigration of Mohammad (Salallahu Alaihi Wasallam) was a dynamic movement which worked miracles for the spread of Islam, because Allah had sent his messenger Mohammad as an embodiment of blessing unto all the nations, which have been created to co-operate with each other. "O mankind ! We created you from a single (Pair) of male and female, and made you into nations and tribes, that ye may know and co-operate with one another (Quran 4:1)

"The beleivers are but a single brotherhood (Quran 49:9). Allah commands justice, the doing of good and liberality to kith and kin. He forbids all shameful deeds, injustice and rebellion. Thus does he instruct you that you may receive admonition."

*J&K Academy of Art & Culture, Lal Mandi Srinagar (Kashmir)

Mohammad did not have to wait long for his religion to become known as a dominating belief or for Allah's domination to spread. The Holy Quran is a living miracle and Islam is a complete religion to suit one's individual and social life based on equality and justice. Islam preaches tawhid. Islam is not a religion of mere rituals but a code of conduct treating all men and women equally without prejudice to caste and creed. It gave a death blow to caste system, supremacy and preferences based as such. That is why the torture ridden oppressed humanity welcomed it like a rain to the bosom of parched deserts. It was on this basis that Holy Prophet laid down plans for the propagation of Islam. He called upon Chosroes, Heracalius and other princes and kings to embrace Islam the new faith. No more than a hundred and fifty years had passed that the flag of Islam flew high between the Spain in the West and India, Turkistan, and China in the East.

Thus by joining Islam, the territories of Syria,¹ Iraq, Persia, Afghanistan, Egypt, Algeria and Morocoo have linked the native land of Holy Prophet with Europe and Africa.

The scope of the article does not allow to delve deep into the triumphs and traits of Islam during the past fourteen centuries. It may not be out of place to mention here that round about one third of the world's population follows Islam, and it is the inherent ideal of universal brotherhood in Islam which attracted millions of people all over the world to form a coherent family, surrendering to the supreme oneness of Allah.

III. What is Islam ? :

The word 'Islam' is derived from the Arabic root 'Salam' which means among other

things, to be at perfect peace, to surrender oneself to God with whom peace is made. Consequently Islam could be defined as peace through submission to God and obedience to his law or seeking peace both from within and from without by dedicating one's life to God, living for him and following the way of life which pleases him. The word "Mohammadanism", is thus misnomer of Islam. Five pillars of Islam are Kalmal Taiyiba, Namaz, Fast, Zakat and Hajj.

Islam gave the women her dignity, right to property and right to seek divorce. Jiwanlal Kapoor Bar-at-Law emphatically agrees that in England it was only in 1871 or thereabout that women were granted rights of property, whereas Islam gave them these rights thirteen centuries ago. The King and subject the rich and the poor are equal in the eyes of Islamic law. Edmund Burke an eminent Jurist, acknowledges the prudence behind it saying, "the Mohammadan law is binding upon all from the crowned head to the meanest subject, it is a law interwoven with a system of the wisest, the most learned and the most enlightened jurisprudence that ever existed in the World".²

IV. ISLAMIC SCIENCE :

SAYS THE QURAN

"We verily created man and we know, what his soul whispers to him, and we are nearer to him than his jugular vein (Quran 50 : 16).

"God created man as his most dignified, splendid and beloved creature, breathed of His spirit into him, gave him both intuition and intellect and subdued everything on earth and in the skies for his prudent use."

1. Al-sham or Diyar-al-Sham refers to the territories presently known as Lebanon, Syria, Palestine and Jordan.

2. Impeachment of Warren Hastings

"See you not how Allah has made subservient to you whatsoever is in the heavens and whatsoever is in the earth and granted you his favours complete outwardly and inwardly" (Quran 31 : 20).

Man is thus born to exploit the benevolence of nature hidden in the unfathomed heaven and earth, by using the inner potentialities of his intellect to prove his supremacy over all the creatures of the universe. Allah has granted his favours to man in countless forms everchanging but everlasting in nature.

Muslim scientists, have much before i.e. from 8th to 13th century A.D. in pursuance of the ordain of Allah contributed to a considerable extent to Geography, Cosmolgy, Botony, Zology, Surgery, Medicine, Physics, Chemistry aud other sciences and are even today adding wonders to the fields of scientific pursuit. Briffaults in his famous book **"Making of Humanity,"** rightly says "Science is the most momentous contribution of Arab civilization to the World."

Worth mentioning among the Muslim scientists of the middle age are :—

1. Jabir Bin Hayan (721-815 AD) The father of Chemistry.
2. Ibni Razi (Born 850 AD) Second great man in the field of Chemistry.
3. Al-Kindi : The greatest Muslim scientist in the field of Physics.
4. Ibn-Al-Haythan (Alhazen) An eminent Physicist and authority on the science of light.
5. Aviccina (d. 1037 AD) The Prince of Philosophers and Physicians. He also excelled in chemical science.

6. Al-Idrisi (1100-1154 A.D.) The distinguished Geographer and Cartographer
7. Al-Beruni (973-10481 AD) The versatile genius. Applied his multifarious talents excelling in Astronomy, Mathematics, Physics, Medicine and History
8. Ibn-Zuhr (1091-1162 AD) The greatest physician since Galen, and the greatest clinician since Al-Razi (Raazes).
- 9 Mohammad Ibni-Musa El-Kharzimi, the leading figure in Mathematics and founder of Algebra.

V. ISLAM IN INDIA :

Cultural and trade relations between the Arabs and India date back to prehistory which is manifest in creative literary endeavours in Sanskrit, Arabic, and Persian also. This is further substantiated by the fact that the Aryans emigrated to India from Central Asia and a synthesis of a new composite culture began. Alberuni the celebrated Arab scientist, historian and traveller, acquainted the Arab world of India's social, political religious and economic set up.

Mohammad Bin Qasim, the young Arab conqueror s ruck the Indian sea shores in 712 A.D. He was followed by seventeen successive victories of Sultan Mohamood of Ghazna during the Ist quarter of 11th century. The foundations of Mughal Empire were laid by Babar in th first quarter of sixteenth century A.D which ends with the Mutiny of 1857 with the last Mughal King, Bahadur Shah Zafar when East India Company becomes the Sovereign authority of India. Thus in sub-continent cultural syathesis was renewed. The nobling influence and impact of Islam on human civilization is manifest. In India it is

writ large on the walls of mosques, forts, minaretes, gardens and other monumental architectural remains.

VI. ISLAM IN KASHMIR :

Kashmir has been the seat of learning from times immemorial: The cultural and trade ties of Kashmir with Central Asia are old which culminate during the 3rd decade of fourteenth century A.D. in the form of advent of Islam in Kashmir, when the celebrated muslim scholar saints and missionaries visited Kashmir and Ladakhi, Prince Rinchana embraces Islam at the hands of Suhrawardia Saint Bulbul Shah and adopts the name of Sultan Sadur-ud Din as the first convert Muslim ruler of Kashmir.

It is during the Shahmiri rule that mass conversion takes place and Kashmir goes Muslim. Islamic Institutions and mosques are built. Khanqahi Muallah and Jamia Masjid Srinagar still remind us of unique Islamic architecture and aesthetics representing lofty deodar and Kailae trees in an upright position as pillars and shafts. Mir Syed Ali Hamadani and Mir Mohammad Hamadani play an important and leading role in popularising new faith. Hazrat Sheikh-ul-Aalam Alias, Nund Rishi, the patron Saint of Rishi order stimulates the understanding of Islamic faith through his devotional poetry, while upholding the age old, traditions of humanbrotherhood and love of which Lal Ded the Shiva yogni and the first outstanding classical Kashmiri poet was the exponent.

Among Shahmirs we have great Kings like Sultan Shahab-ud-Din, Sikandar and Sultan Zain-ul-Abidin (popularly known as Badshah)

who have been instrumental in reshaping and widening our religio-cultural and social horizons.

The most important Islamic arts and artefacts calligraphy, ceramics, architecture, ornamentation jewellery textiles, wood carving papier machie, carpet weaving and the like were introduced during of most noble Kashmiri King Badshah who besides patronised learning and scholarly pursuits. The Kashmiri craftsmanship and skill was for the first time exploited for a noble cause. By introducing paper industry in Kashmir Islam gave a fillip to the preservation and propagation of diversified human knowledge. It also provided an opportunity to the art of calligraphy and calligraphy based painting to flourish.

VII. CONCLUSION :

Religion is as old as the man a Social being himself. Being an inseparable dignified unit of nature as a whole, man has always tried to seek answers to questions about his being the universe and the almighty. He has been trying to remove imbalances between himself and his fellow beings to achieve an infinite tranquility and peace, because, life has been and always will be a persistent challenge for the man to overcome. Nature, has nurtured his quest for being one with the infinite and the eternal truth. For this purpose he devised ideal ways and means to suit his higher and higher aesthetic values. Allah has come to his rescue and has granted him favours by way of heavenly messages through prophets and seers for maintaining harmony among his prime creation, the human being.

Kashmiris in the service of Urdu

D. K. KACHRU, I.A.S. (Retd.)

Kashmiris can justifiably be proud of their great contribution to the development and enrichment of Persian in India from the fourteenth century of the Christian era onwards. Earlier they had already carved out a special place for themselves in the realms, among others, of Sanskrit language and literature.

The Persian poetical works of some of them had been adjudged, in their times, to be as good as those of the best poets of Iran itself. Habib Ullah Ghanai, "Hubbi" (1556-1617), Mulla Muhammad Tahir, "Ghani" (d. 1669), Mirza Darab Beg, "Juya" (d. 1707) and Mirza Beg Akmal, "Kamil" (1645-1719) of the Mughal period are in the opinion of Dr. G. L. Tikku of the University of ILLINOIS (U.S.A.) 'only four poets who are, so to say, landmarks of Persian poetry in Kashmir.' Their name and fame travelled as far as Iran in their day.

During the almost a century of Afghan and Sikh rule from about the middle of 1700 A.D. to about the middle of 1800 A.D., Mulla Ashraf, "Bulbul", Abdul Vahab, "Shaiq", Daya Ram Kachru, "Khushdil", Mulla Hamid Ullah, "Hamid", Birbal Kachru, "Varasta" were equally outstanding and far-famed. One could with apologies to chronology, add the distinguished name of Bhawani Dass Kachru 'Neku', Raja Kaul Arzabegi, Chandra Bhan "Brahmin", Lachi Ram "Saroor", Narain Dass "Zamir" and a host of others.

Some of these distinguished men of letters rose to sublime heights of accomplishment which won them deserved acclaim. To those friends who would like to know a little more on the subject I would recommend a study of "Persian Poetry in Kashmir" by Dr. G. L. Tikku. He has called it only "an Introduction". But it is much more than that, and provides educative and excellent reading. Dr Tikku has rendered a signal service to his old home-land and to all lovers of Persian by bringing out this excellent "introduction".

Persian, however, slowly ceased to be the language of the court and of the elite with the eclipse of the Moghuls. Urdu took its place steadily and step by step. The part that Kashmiris played in its development and enrichment has again been historic and all-important. In point of fact Kashmiris, whether Hindu or Moslem, who migrated to various parts of India from the middle of the seventeenth century onwards and settled down in Punjab, Delhi, Rajasthan, Central India, U. P. and even Eastern India, slowly forgot their mother-tongue, Kashmiri and used Urdu as such. They ultimately came to regard Urdu as their mother-tongue. In Kashmir itself Urdu was and to the court language and therefore in full bloom.

It would be no exaggeration to say that the very foundations of the Urdu novel and of

its fiction were laid by that great but tragic genius, Rattan Nath Dhar "Sarshar". His classic "Fasanai Azad" was universally acclaimed as a great work of art and charted new paths in virgin soil. He was followed by others. These included in recent days Prem Nath Sadhu "Pardesi", and my dear old class mate, Prem Nath "Dhar" with his, among others, "Kagaz-Ka-Vasudeva".

In the field of Urdu prose stalwarts like Tribhuwan Nath "Hajar", Shiv Narain "Shamim", Sir Tej Bahadur Sapru to name only a few, rendered yeomen's service. In Urdu drama Agha Hashar Kashmiri was the path finder and pioneer. His 'Yahudi-Ki-Beti' has not lost any of its lustre even yet. I will not talk of later day men of letters in these fields.

Again in the development of Urdu journalism Kashmiris have played a significant role. In the Kashmir State itself the legendary Har Gopal Kaul, "Khasta", was almost the father of Urdu journalism. In Lahore, others apart, the name of Gopi Nath Gurtu of "Akhbar-i-am" fame was one to conjure with to be followed, with passage of time, by Dina Nath Chikan "Mast's" "Subeh-i-Kashmir". "Kashmir Darpan" of Sir Tej Bahadur Sapru, "Morasala-i-Kashmir" and "Subeh-i-Umed" of Brij Narain "Chakbast" and 'Bahar-i-Kashmir' could again well be mentioned in this connection as specimens from U.P. and Lahore.

The diadem of Urdu poetry owes a significant debt to Kashmiri genius. Sir Mohammad Iqbal, a migrant Kashmiri whose family had left Kashmir & settled in Sialkot, is one of its immortals. The "Masnavi" of Daya Shankar Tikku, "Nasim", holds its own even today. Brij Narain Chakbast—a great flower

nipped almost in the bud by a cruel fate—touched the very heights of poetic diction and felicity. His "Khak-i-Hind" and poems of the same genre should be read with Iqbal's "Mera Wattan Wohi Hai" and 'Naya Shawala' written very much later. His mastery of Urdu prose was equally superb. The diction, repartee and thrust of "Maarika-i-Chakbast-o-sharar" are a delight, Pandit Brij Mohan Dattatriya, "Kaifi", was till recently—he died full of years and honours—a venerated name in Urdu literary and cultural circles all over India. My old and revered teacher in S. P. College Srinagar, Pandit Nand Lal Kaul "Talib" and his friend and contemporary, Pandit Dina Nath Chikan, "Mast", my earlier and very revered teacher at School, Pandit Nand Lal Dhar 'Begaraz'—again to name only a few—also made their valuable contributions to both prose and poetry in Urdu and Persian. My old college mate, that great shining star of Kashmir's poetic, literary and cultural firmament, Pandit Dina Nath 'Nadim', initially wrote his poems in Urdu. Some at least of these, which he sweetly recited decades ago, seemed to me then to nearly touch the stars. Again the great Kashmiri seer and Savant 'Masterji', Pandit Zinda Kaul, also started as an Urdu poet—'Sabit'. Some of his Urdu poems won the applause of old masters. That great nightingale of Kashmir, Ghulam Ahmed 'Mahjur' also started with Urdu and made a brilliant success of it. Among living Urdu poets today Pandit Anand Narain Mulla is still acknowledged as the unchallenged high-priest.

Kashmiris have been in the van-guard of the battle for the progress of Urdu, the language they love. Pandit Hidayat Nath Kunzuri a great tyagi and a savant—"a gem of pure"

ray serene"—was President of the Anjuman-i-Taraki-ye-Urdu-i-Hind for a number of years. He strived hard and vigorously in its cause.

It is, however, a tragedy that not all the prose and poetical works of Kashmiris have seen the full light of day. Quite some of it has been irretrievably lost. Munshi Moham-muddudin 'Fauq', a great lover and chronicler of his old home-land, lamented about this more than half a century ago and said that valuable manuscripts had provided food only for whiteants or packing material for the grocer. 'Talib' and 'Mast' organised a thorough search for such manuscripts in the late twenties and early thirties; but came against a stone-wall. I know of outstanding Kashmiris who wrote excellent Urdu prose and poetry of which no trace can be found today. In the early twenties Pandit Kashi Nath Trisal of Malik Angan, Srinagar, wrote some excellent short stories and poems. He had a touch of genius about him, and died all too prematurely, leaving not a trace of his writings behind—as far as I have been able to find out. This is equally poignantly and to a lesser extent, true of some of my old class fellows of the thirties like Prithvi Nath "Hali" Wazir Mohammed Ashraf Khan & a few others.

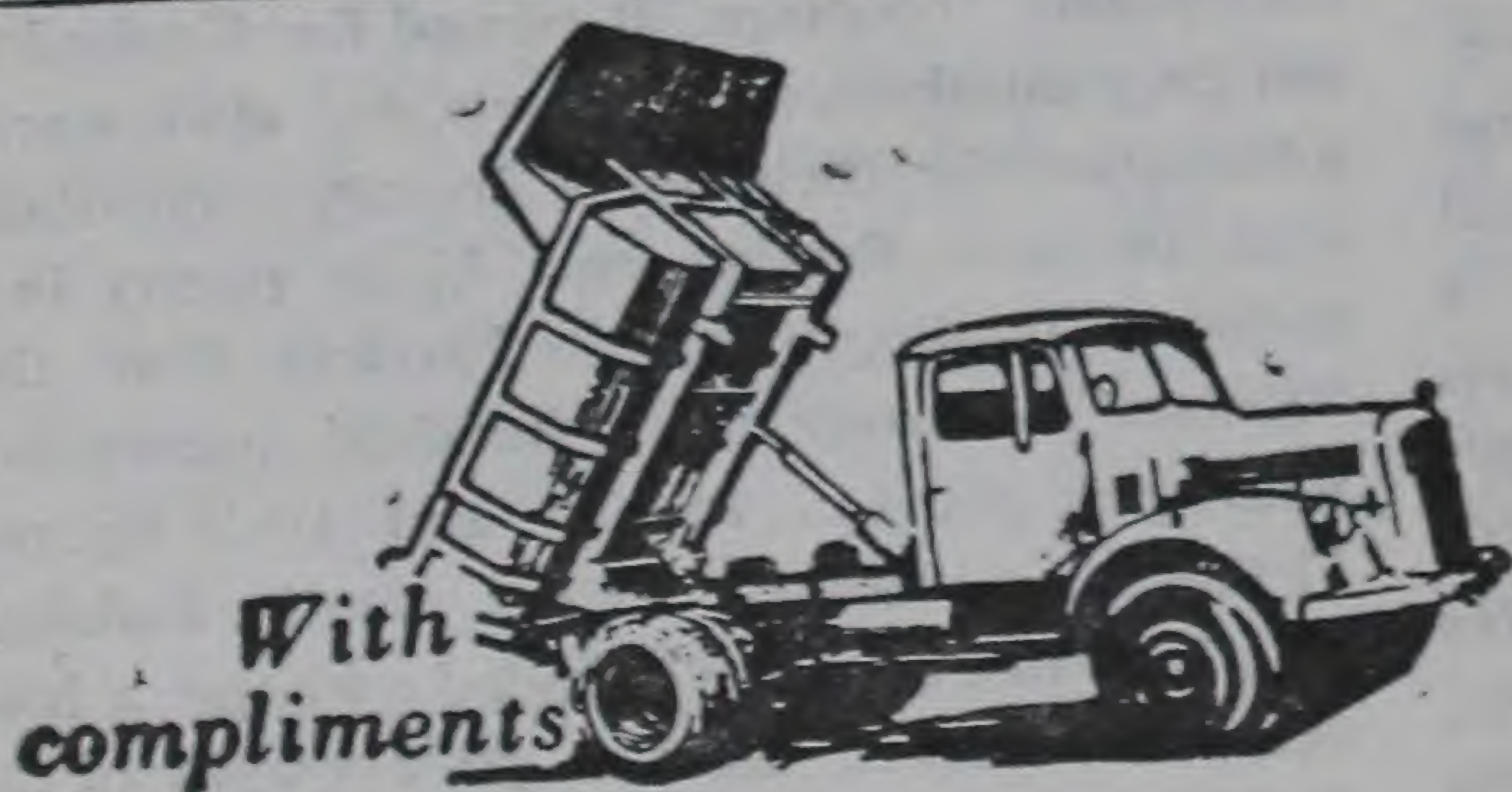
Many Kashmiries had invaluable treasures of Persian & Urdu manuscripts with them. They were loath to part with these and unable to preserve them either with tragic consequences. I remember—and this is a child-hood memory—that my grand-father, Pandit Nanak Chand, he had a lovely hand, had copied two rare and lengthy Persian manuscripts on fine Kashmiri paper with illuminated margins which were kept in a small wooden box. He died in the prime of life and these could subsequently never be traced.

Most Kashmiris were aware of this continued and wanton loss of a valuable heritage but seemed either helpless or indifferent. Sir Tej Bahadur Sapru and some other distinguished Kashmiris of Allahabad, however, decided to cry a halt, to the extent possible, to further ravages of this nature. They, therefore, organized with a rare missionary zeal, a collection drive in the fields of Persian and Urdu poetry by Kashmiris in Northern India. This was indeed a Herculean task.

The dedication and self-less enthusiasm of this small band of lovers of Urdu poetry and of Kashmiris, headed in the field by Pandit Jagmohan Nath Raina, "Shauk", resulted in the publication finally by 1932 of two excellently brought out volumes of a classic in Urdu, "Bahar-i-Gulshan-i-Kashmir." It is a monumental work and received a most enthusiastic reception. It earned for Kashmiris not only numberless bouquets, but also warm admiration for their great literary contributions to both Persian and Urdu poetry in a most outstanding manner. Extracts from the "Kalam" of over three hundred twenty-five Kashmiri poets in Persian and Urdu figured in these two volumes. Peer Pandit Padshah and Rup Bhawani are included amongst a host of others. There are also photographs of the Poets/Poetesses in plenty—a great labour of love. Prose, Drama and fiction could not be covered. The canvass would have been too vast. Nearly half a century has elapsed since Many Kashmiri flowers have bloomed in the interval in the enchanting gardens of Urdu literature in prose, poetry and drama. But most of us are unaware of this scattered treasure of beauty and this cultural legacy. A fresh band of re-incarnated Jagmohan Nath Rainas has

to be born to take up the thread and bring out another volume to span the uncovered interregnum. This is a labour of love which could again be resumed at Allahabad or at Delhi before it is too late, for neither time nor insects will bide our pleasure. Lovers of Kashmir, of Kashmiri culture, and of Urdu ought surely to

spare some thought for this and put their heads together to evolve an effective plan of action betimes. Surely what some of us could do and achieve in this direction more than fifty years ago can be attempted by some more of us again with equal success given the spirit and the dedication.



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Jawaharlal Nehru

-Vision of a Kashmiri-

—A.N. RAINA*

This is an attempt at discussing a vision. Not easy though but an exercise at knowing how a basic change of a temper was made from spiritual to scientific. A Herculean task no doubt but Pandit Jawaharlal Nehru took up this task with all seriousness. Jawaharlal Nehru was more than a man. He was an age. This effort required a deep knowledge of history of India, Europe and Asia without which Nehru, the leader-writer could not be heard with seriousness. The need for India was to step out of the spiritual temper and take up a new idealism of scientific pursuit in keeping up with the time.

In recent times Nehru worked for the progress of science and its propagation infusing the scientific spirit in the mind of Indian people. The idealist in Nehru was convinced that for the realization of his dream for a progressive India scientific methods had to be adopted. Rationality being the basis of science, this principle was to be applied to human conduct in the individual.

History in general and that of India in particular was before the eyes of Jawaharlal Nehru. He believed in continuity of human development impressed as he was by Darwinian Theory at Cambridge. Nothing was static for him and change was the salt of life. With

this dynamic approach he faced the problems of his country. This outlook applied to individuals, society and a system.

It is, however, necessary to mention that Nehru's materialism was flared up by his critics. But Nehru's materialism differed from others. He stressed morality and ethics but discarded dogma altogether. In one of his lectures said he :

"If science divorces itself completely from the realm of morality and ethics then the power that science gives in your hands might be used for evil purpose. So I feel that scientists here and elsewhere in their journey to the temple of science should remember that their scientific temper is essentially, or should be one of tolerance, one of humanity."

A look at India's past signifies that spiritual temper had its day; a glorious past India had contributed to the excellence of culture enriching civilization. Religion and philosophy, literature and art attained remarkable height in the early times till Buddhism spread in India and across its frontiers; the monarchy of *Asoka was humane and rational*, when India achieved a spiritual and economic betterment for its people. Asoka's righteousness brought about an undiminishing glory with its Chakra of peace that shines like the Sun of the

* B-12, Pamposh Enclave, New Delhi-110048.

National flag of India. Truth and nonviolence where the two main planks of Gandhism that made the nation under foreign domination arise for a revolution; (सत्यमेव जयते) Truth Triumphs. It will ever remain the slogan of India. A peep back in our past seems necessary here.

After the First World War (1914-1918 A.D.) that shook the world forces of liberalism and revolutionary socialism influenced socio-political life of people in many lands. Economic nationalism widened its scope to the extent that international trade brought countries closer. Gandhi evolved his ownism [truth and nonviolence where the two main planks of his doctrine. Political freedom became the first plank of national policy in many parts of the world where imperialism had fastened itself, exploiting natural resources to the advantage of the ruling country. Thus the world appeared to be divided into haves and havenots. The oppressed met at Brussels where Jawaharlal Nehru represented the Indian National Congress. It was the first time for Nehru to exchange his views with rebel leaders of the world. It was the beginning of Nehru's internationalism, a dream then to realize for which he worked all his life. Little was known at that time that post-war-Europe would flare up with military might that would result in fascist dictatorship. Obedience from below and authority from above was detested by sensitive leaders who had faith in freedom and democracy. Nehru was aware of isms and Marxism made an appeal to his mind. Scientific interpretation of history propounded

by many was the only cure for the economic ills of society. Since then Nehru was absorbed in India's problems of hunger, disease, illiteracy and exploitation. In one of his speeches he said :

“For a hungry man or a hungry woman truth had little meaning. He wants food. For a hungry man, God has no meaning. And India is a hungry starving country and to talk of truth and God and even of many of the fine things of life to the millions who are starving is a mockery. We have to find food for them clothing, housing, education, health and so on all the absolute necessities of life that every man should possess. When we have done that we can philosophize and think of God. So science must think in terms of 400 million persons of India”.

Nehru toured India to see for himself its misery and suffering. Little did others know what he was preparing the masses for. His speeches softened them and his personal touch made him the beloved of the nation. There was courage in his words strengthening minds for self-help and dignity. For his sincerity, dash and daring, millions loved him. The nation appeared to him as a class to be taught but his deep faith lay in international audience for which his planning was thorough.

By the thirties of the present century Journalism had become an affective force of Public opinion. Let alone advanced countries where Imperial interest was the main factor of politics other countries too were coming up with their views on national and international affairs. Pandit Motilal Nehru had started at Allahabad an English daily known as

Independent the voice of the Swarajist politics in India.

Jawaharlal began his journalism seriously when he started *the National Herald* in 1938 A.D. at Lucknow. In a short time Nehru came to the forefront in journalism. Not an official organ of the Congress leadership but definitely a reflection of Jawaharlal Nehru's thinking on national and what proved to be more important later, on international thinking. The veteran journalist K. Rama Rao assisted by M. Chalapathi Rao, connected with this paper since its inception, upheld the three principles of nationalism, socialism and humanism. Thus the views of Nehru were placed before India and the world. A base was required for this new approach, Nehru was clear of his stand and he stuck to the principles he advocated through his daily paper. At no cost would he permit his principles to be thrown away. His clarity and courage brought him to the forefront in world politics. Curiously enough he supported Britain in its struggle against fascism. He hated British Imperialism but not the British with whom he had much in common. It won him a large section of sagacious politicians abroad. How true appears the remark later made by Winston Churchill who introduced Nehru to the British *Parliament* as one who knew neither fear nor hatred. Thus Nehru came to be known as an eminent intellectual and a radical humanist by conviction. His liberalism had no parallel and his deep sense of the abiding values of the Indian tradition enabled him to synthesize the cultural excellence of the past that had advocated sacredness of the human personality. A profound thinker as he was Nehru prepared

his plan for the future of this backward country.

India in isolation could attain little. The outlook had to be international to fight colonialism in Asia, Africa and South America. The problem was one for all to attain freedom from imperialists and then strive for development of resources. Such a course alone could lead to economic freedom, freedom from want and exploitation. Any sacrifice was worthy for attaining this goal. In his Presidential address at Lucknow Pandit Jawaharlal Nehru said "Violence is bad but slavery is worst." Mahatma Gandhi had said :

"Pandit Jawaharlal Nehru is Indian to the core he being also an internationalist, has made us used to looking at everything in the international light, instead of the parochial."

While disagreeing with Jawaharlal, Mahatma Gandhi had said of Nehru :

"He is fearless yet gentle; being a stranger to weakness and weakening diffidence, detects weakness in a flash, having no diplomacy about him, hates diplomatic language and insists upon going straight to the point. And as I consider myself to be in advance of him in idealism; he returns the compliment by dismissing my claim. I honour him. I have before me a picture of Jawaharlal, and think of what he would say, Jawaharlal is my heir and successor so far as my hold on the congress is concerned. I am discharging his stewardship. I have made a rule for myself that so far as the congress is concerned, if there is an unbridgeable gulf between him and me his views should prevail."

A study of Gandhian literature reveals that Jawaharlal appeared to the voice of the future which lured Mahatma Gandhi. The opposition of the stalwarts in the congress who laid stress on the stewardship of Rajaji did not cut ice with Mahatma Gandhi who was driven to declare him his heir. Differences sank down before sincerity and patriotism when Mahatma Gandhi wrote on the War Resolution "I had a conclusive defeat. I was invited to draft a resolution, and so was Pandit Jawaharlal Nehru. I was proud of my draft, but my pride went before destruction."

A realist to the core Jawaharlal Nehru made no secret of his views. His *interest* was present howsoever ugly. Hunger, disease and ignorance of the masses in India was a challenge for him. It required a revolution in thinking and change from the spiritual to the scientific temper. Religion and spiritual quest were noble achievements in their own place, but slavery and foreign domination had reduced India to a degradation, moral and material. The message of the Gita was clear.

"Arise, if you die you rule heaven. If you win world is at your feet." A free and self reliant India required scientific temper. It became his first objective. To his critics he approached thus;

"Again science has its destructive side and constructive, creative side. Both have gone side by side and both still go on. No one knows which will ultimately triumph. A scientist, like any other person must develop some kind of organic knowledge of human history and human advance."

It was not chance that the expression 'Scientific temper' was used by Nehru. His words were his own, pearls, weighty and wholesome. To those who enjoy reading him this fact is obvious. For instance, Nehru makes use of the word 'inevitable' often. At places the paragraph reads like Euclid's proposition with the conclusive 'inevitable'. Such words denote the temper of a thinker.

To the sensitive socialist, bloodshed, nay, even violence would be a cause of disturbance to the naked millions of India existing at a level of starvation Gandhism alone suited best. Nehru has the devotion of a patriot and discipline of a soldier. What is more, Gandhi identified himself with the masses. A sort of pool was being created, with intellects like Maulana Azad, Rajindra Prasad, Asaf Ali, Rafi Ahmed Kidwai, Pant, Malaviya and Bose, where the unity of India visibly shone over the political horizon of the world. Leadership for such a multi-cultural unity was required for the country where one fifth of the human race strove for political freedom from British Imperialism. A high sense of adaptability was required for such a towering leadership, keen insight into problems to maintain a harmonious balance. In short, a temper nothing if not scientific, could cope up with the problem of the vast country in which Nehru's hurricane tours enabled the masses to hear the clear voice of reason, based on truth and non-violence.

As science and technology advanced, man's control, over nature, widened his domain. Somehow the advance in the tools of science could not keep pace with the broadening of his mind. This resulted in ugly methods of

destruction exemplified during the Second World War. What was worse the legacy of centuries was thrown to the winds and truth ceased to be indivisible. A false orientation began to be given to science to suit the blood-thirsty dictators in their design of territorial aggression. Fascist ideology gripped life in a grim struggle and isolated voices began to be heard in Spain, England, U.S.A. and India, insisting on the important generalisation of biology that protoplasm is very much the same everywhere from amoeba to man. In his writings Nehru emphasised this basis of life. Without entering into a controversy about life and spirit it may be stated, that whether we admit or not, life and the spirit from display particular dispositions.

Like all great souls Nehru was perplexed by the relation between material aspect of man, his body *and the immortal, if we use not the word spiritual*. In his "Discovery of India" we see a bend, nay a break in his mental approach to problems. There is definitely a deviation towards the teachings of the

upanishads and the Indian philosophy. His studies in Jail with Maulana Azad had something to do with this kind of appreciation with purdoseness of life. In later life Nehru tried to rise over the noisy confusion of time and pay attention to spirit. This goal-keeping quality becomes keen with the craving of beauty, moral aspirations and love for his fellow beings.

Steadily though, a star was rising on the sky of Asia. A suffering humanity in which his roots were deep and to raise which he strove unwearied on the road of truth. The way he adopted was the way of science, confidence in reason and the way of faith. To attain such a height Nehru had practised, nay, even had worked assiduously for an emancipated temper, soft, and compromising, flexible and moderate, always in a state of elasticific temper which Nehru made others feels and which befits the over-widening, everchanging space age which we have entered.



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Women of Kashmir

—ASHA DHAR*

Kashmiri women are beautiful and among the best feminine types in India. It would be truer to say that the Iranian and Turkish beauties compare favourably with them in features and complexion that put the statement the other way round—just as Switzerland should be called the 'Kashmir of the East'. They have 'an English rosiness of complexion behind the Eastern tan'. It is but natural that they have been the object of panegyrics for their unrivalled beauty and charm. 'The eyes of a beautiful Kashmiri woman have such an urgency mingled with pathos, that you look into them as you would look into spring waters, wondering, 'wrote James Milne¹, characterising her as "a primal creature in her garden of Eden". Yes, her beauty has won her unreserved encomiums, and the poets and sages among them have been adulated, but her part in socio economic and political affairs of Kashmir—considerable by any standard—has not been written up much, except when their deeds have been tagged on to the kings and ministers. It was left to Pandit Prem Nath Bazaz, a well-known writer on Kashmir, to research into the past and come out with a wealth of in detail a book to depict Kashmiri women as they lived through different periods of history and spotlight their past achievements bringing the learned survey upto the struggle for emancipation that started with the dawn of the century. Thereafter, he discusses edu-

cational activities introduced in the State by Christian missionaries, followed by the Women's Welfare Trust and other organisations. What he has written about the pioneers of social reform, and the opposition faced by them, has relevance today too.

Once upon a time, in the Hindu society, in ancient India, "the wife uttered Vedic *mantras* as an equal with the husband at the religious ceremonies". Later, Hindu Society, thanks to Manu and his cohorts, became less liberal, Bazaz Sahib, who in his stout book² on the women of Kashmir pieced together chunks of information scattered in old manuscripts, brings out the salutary fact that Kashmir "surrounded by high mountains.....appears to have remained mostly unaffected by this illiberal wave"—around the beginning of the Christian era, when the *Smriti* wave shook the Hindu society. The women of Kashmir were freer in the Buddhist society and received better intellectual nourishment. Then, *Trika* or the Shaivist eclectic system of philosophy was evolved in the Valley, flourishing in the 8th century and after. That women divinities were worshipped in the new cult and the order of female ascetics was evolved, contributed directly to women gaining more importance in society.

* C-1, Pamposh Enclave, New Delhi-110048

1 Milne. J. Road to Kashmir.

2 Bazaz Prem Nath daughters of Vitasta.

Sughanda and Didda

Going back to pre-history or protohistory, we know about Yashovati who was the regent after her infant son (later the famous Gonanda II) was coronated. She continued to be the *de facto* ruler of Kashmir until the son attained majority. It was during this time that the epic Mahabharata war was fought. Coming down to historic figures, Queen Sughanda accompanied her husband, Shankaravarman (son of Avantivarman, whose reign 855-883 A.D., was remembered as the golden age of Kashmir) in March 902 A.D. when he invaded the territories situated on the banks of the Sindhu (Indus) in north-west Kashmir. She took charge of the situation when the king died in battle, and installed his infant son on the throne. He died soon after. Another son was installed on the throne but he too did not survive for long. Then, responding to the call of the country, Sughanda herself assumed the reins of the sovereign. She ruled for two years, 904-'6 A.D., trying her best to organise the government on a stable foundation. Her end was tragic, at the hands of the formidable Tantrins. The remains of a magnificent temple, Gopala Keshav, constructed by her are to be seen near Pattan, in the vicinity of Srinagar.

The next queen-regnant who left her impress on the history of Kashmir was Didda (better known as 'Didda the Terrible', like Catherine of Russia), appeared on the scene half a century later. Daughter of Simharaja, the chief of Lohara, Didda was married to Kshemagupta (950-958 A.D.), a drunkard and debauch. On his death, Didda became regent, placing his infant son, Abhimanyu on the throne. The reins of state remained in her hands during

this and other following regency periods, until she ascended the throne herself in 981 A.D. Altogether, she ruled the country for 50 years, quashing rebellions with courage, intrepidity and diplomatic skill. Her victory over the forces of conspirators is thus described by Kalhana, the poet-historian, in *Rajatarangini*. 'She whom none believed had the strength to step over a cattle track, the lame lady traversed, in the manner of the son of, the wind (Hanuman), the confederate forces.'

Unscrupulous and licentious (she was beautiful despite her physical deformity and Kalhana details her affairs), Didda possessed a lust for power, complemented by political sagacity and administrative ability. Extremely well versed in the arts of peace and war, Didda ruled over Kashmir for more than half a century (out of which she was sovereign in her own right for 23 years) and earned respect from historians. A queen-regnant to whom murders of three princes, her own flesh and blood, are attributed, could not have been called 'Didda' (or, *Ded*, i e., mother), had she not been brave, generous and pious. She was a great builder; says Kalhana : "It is needless to enumerate her manifold good works : she consecrated 64 foundations, such is the report." The temples and shrines she built were magnificent structures.

Kota Rani and others

The last of the Hindu queens of Kashmir Kota Rani, was actually the last Hindu ruler of the Vale of Kashmir. From her, in dramatic circumstances, charged with intrigue and treachery, the sovereignty passed on to Muslims who ruled over Kashmir for the next 500 years. Rinchin, a fugitive from Tibet—a

Buddhist who had embraced Islam—rose to be the king of Kashmir in the utter confusion that followed the invasion of Dulchu, a Tartar chief from Central Asia. He courted and married Kota Rani, the daughter of Ramachandra, the former king whom he had killed in battle. Rinchin took on the Muslim name Sadar-ud-Din and there is difference among historians whether or not she retained her own faith. But it is agreed that with her counsel, Rinchin conducted the affairs of the state justly. Shah Mir, an adventurer from Swat, became his minister, serving him faithfully until his death in 1320 A.D. He had sustained some rounds in fighting a battle with Udhyanadeva, who led an uprising against him. Kota Rani married Udhyanadeva who remained on the throne for 15 years. He was no good as a ruler; the burden of ruling fell on the capable shoulders of Kota. "She was all powerful", remarks historian Jonaraja. "She was as it were the mind and the king the body who carried out her order." And when Achala, a desperado from the south I invaded the Valley, Udhyanadeva fled from the scene. Kota stayed on, to organise the resistance. The invasion was thwarted. Shah Mir played a big role among the defenders. Udhyanadeva returned to the capital but he was henceforth a king in name. Kota was the undisputed

ruler of the kingdom. She ascended the throne in 1338 A.D., when Udhyanadeva died.

This was the time that Shah Mir was waiting for. He wielded sufficient power in the government and had carved a niche for himself in the hearts of Kashmiris. Hardly had Kota Rani ruled for five months when he staged a bid for the throne. She lost the day after a long-drawn battle. She surrendered on the explicit condition that she would share the bed and throne with Shah Mir. Jonaraja says that for one night they shared the bed. But historians are divided on this. It is said that Kota Rani, clad in a rich costume, entered the boudoir of Shah Mir. Before he could draw her into his arms, she had stabbed herself. Her death spelled the end of Hindu Rule in Kashmir.

Kashmiri women have shown courage and selfrespect even in crisis. In the words of the well known author of the "Daughters of the vitasta" the noble-soul and the sensitive queen could not reconcile herself to the degrading position of living like a wife of the foreigner who had come as a humble suppliant at the palace gate and could claim no great ancestry."



Kashmir as they saw Her

Prof. S. L. Pandit*

Since the very dawn of history the Valley of Kashmir has been one of the most celebrated regions among the inhabited areas of our planet. Its special importance has been recorded by historians and travellers, and its scenic beauty has been extolled in prose and verse. In his immortal verse Kalidas mentions it as the land famous for its natural beauty, its salubrious climate, the loveliness of its women, and its special and very rare produce, called *Saffron*.

In ancient times, seekers after light and learning were drawn to its confines from distant regions of the Far East and West Asia. That was centuries ago. Even in later times, when Kashmir had ceased to be one of the great centres of learning in Asia, European travellers were attracted to it by the fame of its natural beauty and the excellence of its crafts and manufactures. Among the first such Western travellers to visit the land and to record his impressions of life here was a French physician, named Francois Bernier. Bernier came here over the old Moghul Road in the train of Emperor Aurengzeb around the year 1665 A. D. and in his famous *Travels* he gave a detailed account of his journey from Delhi to Srinagar across the Pir Panchal Range. And Kashmir did not disappoint Bernier, for he called it "the Paradise of the Indies". Also he was struck by the unsur-

passed beauty of Kashmir Shawls and other manufactures in metal and woodwork.

Bernier was followed by many other well known European travellers down to our own times, and they wrote glowing accounts of the Valley. Among these may be mentioned Hippolyte Desiderian, an Italian Jesuit Priest who reached Srinagar in November, 1714 A. D. In 1783 A. D. an Englishman, by name Forster, an officer of the Bengal Army of the East India Company travelled from India to St. Petersburg. While on this journey, he passed through Kashmir and left an account of the then conditions prevailing here. By this time the Moghul power had declined and Kashmir had come under Afghan rule, resulting in considerable degeneration in the living conditions of the people and in the quality of their world-famous handicrafts.

Next, an interesting visitor to the Valley was Vigne. He arrived in Bombay in 1833 and travelled extensively in the Punjab before entering the Valley through Jammu. At the latter place he met Raja Gulab Singh, who was at this time a feudatory chief under Ranjit Singh, the then redoubtable Sikh ruler of the Punjab. In 1842 A.D. Vigne published a memorable book, *Travels in Kashmir Ladakh, Iskardo*. At this time Kashmir was part of Maharaja Ranjit Singh's dominion,

* C-36, Pamposh Enclave, New Delhi-110048

and it was not long before Gulab Singh was to acquire it when the Sikh empire collapsed under the British onslaught soon after the death of Ranjit Singh. From Jammu Vigne passed on to the Valley and found the living conditions of the people in utter decline. In spite of its vast natural resources and its fertile soil, as he wrote, earthquakes, famine, cholera and the tyranny of the Afghan and Sikh rulers had combined to reduce the mass of the population to dire straits. And yet at one point Vigne makes an interesting observation on the potentialities lying dormant in the natural wealth of the Valley and the congenital talents of its sons and daughters. "Kashmir can become the focus of Asiatic civilization, a miniature England in the heart of Asia."

In times much closer to our own discerning foreign visitors and administrators have published valuable books on Kashmir. Among these special mention may be made of Sir Walter Lawrence and Sir Francis Younghusband. Lawrence was a distinguished member of the Indian Civil Service, and about a hundred years ago his services were requisitioned by Maharaja Pratap Singh for organizing the first modern revenue settlement in the State of Jammu and Kashmir. Lawrence's "Valley of Kashmir", published in 1895 A.D. gives an objective and faithful account of life here about a century ago, and this volume can provide quite valuable reading matter even to those who administer the state today. Younghusband, one of the greatest travellers and explorers of Central Asia, first visited Kashmir in 1887 and later functioned as Political Resident here for some years. In his book, "Kashmir," he gives a colourful account of

various beauty spots and places of archaeological interest visited by him in the Valley and beyond Zojila Pass, called "the gateway to Central Asia"

In the context of this very brief survey of how some foreign visitors and observers reacted to the beauty of Kashmir, it would appear appropriate to conclude with a few references to how some distinguished persons were inspired to poetic utterances by the well known attractive features of this land. It is widely known that Emperor Jehangir composed the following couplet when he felt enraptured by the scenic beauty of this valley :—

अगर फरदोम् बरहये जमीं अस्त ।

हमीं अस्त ओ हमीं अस्त हमीं अस्त ॥

If there is heaven on earth.

It is here, it is here.

Before Jehangir, however, it was Fyzee, a highly learned and distinguished member at Emperor Akbar's Court, who exclaimed:—

हजार काफिलये शौक मै कशद शमगीर ।

कि बारे ऐश कुशायद बखतये कश्मीर ॥

A thousand caravans of desire

are on the move every night,

So that all the load of enjoyment

may find fulfilment in the realm of Kashmir.

Still earlier, it appears that the reputation of the physical beauty of the people of Kashmir had travelled to Iran at least as early as in the time of Iran's celebrated poet, Hafiz of Shiraz, for he says somewhere :—

बशेरे हाफिजे शीराज मे गोयन्द ब मे रफसंद ।

सिहाय चश्माने कश्मीरी बतुर्काने समरफन्दी ॥

The sing and they dance to the tune of Hafiz's verses,

The dark-eyed Kashmiris

and the turks of Sam ar

So far as European literature is concerned, the fame of Kashmiri's unique scenic beauty appears to have become widely publicized following the publication of Bernier's *Travels* in the late seventeenth century. Strangely enough, the spell of Kashmiri's loveliness appears to have held thral a number of English poets who themselves never set their feet in these regions. Early in the nineteenth century Thomas Moore located the main scenes of his famous verse tale, *Lalla Rookh*, in the Valley. At one point in this long poem, Moore bursts forth into the following rhapsody:—

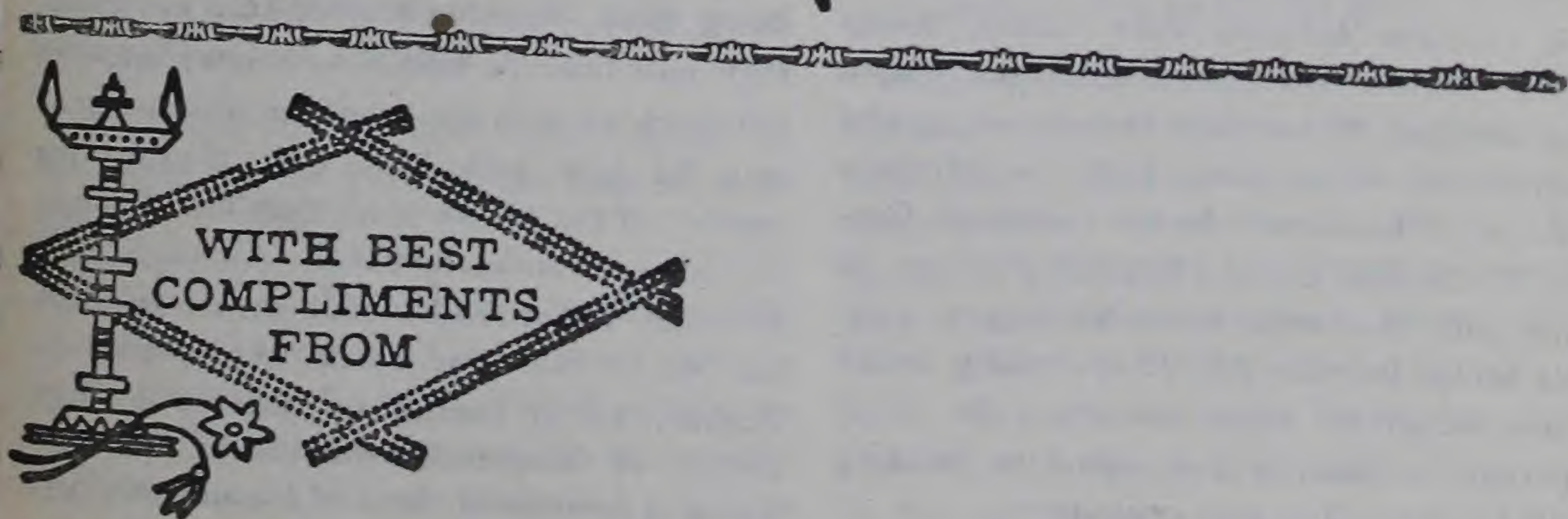
“Who has not heard of the Vale of Kashmir,
with its roses, the brightest that earth ever gave,
Its temples, and grottos, and fountains as clear,
As the love-lighted eyes that hang over their
wave?”

Also Percy Bysshe Shelley, the famous contem-

porary of Thomas Moore, appears to have been fascinated by the far-famed beauty of this “paradise on earth”. In his poem, *Alastor*, the lovely wandering poet of that name reaches the climax of his long quest for ideal beauty in this very mountain Valley. To quote:—

“Till in the Vale of Cashmire,
Far within Sun its loneliest dell, where odorous
Plants entroine Sun beneath the hollow rocks
a natural bower,
Beside a sparkling rivulet he stretched
His languid limbs.....”

In our own times many foreign writers have woven their themes, political, fictional and pseudo-historical round the mountains, lakes, rivers, and dales of this land of Nature's enchantment. It may not, however, be possible to exhaust this theme in a brief article.

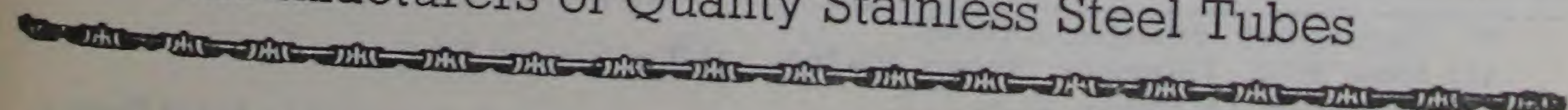


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Rishi Cult in Kashmir

K. N. DHAR*

INTRODUCTION

Mental prowess of Kashmir has been as exuberant as its physical excellence. The incessant quest of the self for super state of mind has been the forte of Kashmiris all along. Nature at its best here in Kashmir has also given a fillip to excavate the best in man for making his life meaningful. It may squarely be called a conscious effort to equate self and super-self, the microcosm and the macrocosm, the immanence and the Transcendence. As a preamble to this self-search suitable answers were provided to the seeming contradictions discernable in man—the crown of creation; consequently a host of philosophical treatises came to be written deriving sustenance from Hindu or Buddhist beliefs. In the galaxy of such thinkers Acharya Vasu Gupta, Somananda, Utpala Deva and Abhinava Gupta shine the best. It was their cumulative mental contribution which gave birth to Monistic Shaivism of Kashmir. In the fourteenth Century 'Lalla-Ded' clothed this rich heritage in home-spun Kashmiri idiom building a veritable bridge between the old crumbling under its own weight of degeneration and the 'new' impatient to usher in most up-to-date thinking on this subject of mental exaltation.

However, the political and social ethos of Kashmir underwent a drastic change in 1339 A.D. when Shahmeer a fugitive from Central Asia by virtue of his sagacity and political acumen inducted Muslim rule here. Perhaps, this sweeping metamorphosis in the life of the

people was the retribution most aptly ordained by Nature for the incompetence of later Hindu Kings ruling over Kashmir from 1155 A.D. to 1339 A.D.¹ Moreover, the actual credit for consolidating this Muslim rule and giving it truly Islamic content and flavour goes to Syed Ali Hamdani more popularly known as Shah Hamdan.² His gifted son Syed Muhammad Hamdani taking after his illustrious father made this political conquest of Kashmir complete by his peerless erudition.³ Now Islam had come to its own and like its predecessors Buddhists or Hindus has to add purpose from its own dimensions to this spiritual heritage of Kashmir. It might well be called an extension of this self-education from Islamic angle. The Sufis-doyen among them being Shah Hamdan himself—did contribute their mite towards mental ascension, but it did not catch up with the people as voraciously as was the case with Rishi Cult. It suited the psyche of the people more than the Sufi-cult for reasons understandable. Although Dr. Mohibul Hassan in his book written in haste has contended that Syeds were averse to Rishis⁴, yet it cannot be believed by any stretch of imagination whatsoever, that mastering a mammoth fund of Islamic theology, the sufis would have opted for going counter to the teachings of the Prophet who has unambiguously laid down:—

"All creatures of God are His family and he is the most beloved of God who loveth best his creatures"⁵

* Narsinggarh, Srinagar, Kashmir.

(1) Jona Raja Tarangini, Verses 29-264; (2) Peer Hassan Khoyami, *Tarikhi-Kashmir*.
(3) Jona Raja Tarangini, Verse 573;
(4) Kashmir under Sultans page, 222-525 (5) Al-Qura-23. 5. Translation-Athar Hussain

Moreover, Prophet Muhammed's assertion that "O Prophets, ye are but of one Order⁶", could not have been wasted upon these men of letters and erudition. The most renowned interpreter of Islamic Mysticism or Sufism Mohiud Dinibni Al Arabi (1165 A.D.—1240 A.D) has summed up the relation between the man and his maker in these words :—

"The world is merely outward aspect of that which in its inward aspect is God"⁷. He goes on to assert further—"Man is the Microcasm in which all the Divine attributes are united and in man alone does God become fully conscious of Himself"⁸

It may be inferred from this that Al-Arabis influence made Sufism not so much a affair of heart and conscience but a synonym of speculative philosophy out of touch with those intimate moral and religious feelings that inspired the earlier mystics. (9) This very lurking fear of misrepresenting the Quranic tenets by the Reshis also might have stood between them and the Sufis.

Syed Amir Ali has unerringly referred to this lapse on the part of the Sufis when he says :—

"Many Sufis have definitely erred while explaining their stand and have made a hotch-potch of many beliefs alien to Islam.¹⁰ Some modern scholars have pointed out that the contradictions in what the Mullahs profess for personal consumption and preach for general consumption might have made them unpopular ; but in this context it is to be remembered that

'Sheikh-ul-Alam' was himself a Mullah.¹¹ So, we can safely conclude that teachings of Reshis were more in tune with the traditional thinking of Kashmiri people on those lofty subjects than those of the Sufis. Consequently, it earned an edge over Sufism in educating the man in this Happy Valley.

RESHI ORDER

The word 'Reshi' is actually 'Rsi' of Sanskritic Origin. It has been used in Veda profusely. It means an inspired poet or a sage. In Kashmiri parlance it connotes a pious soul more concerned with the 'Spirit' than with the 'Self'. For this very reason the most predominant trait of tolerance and Godliness exhibited by Kashmiris has earned the name of 'Reshvar' "(Rshi-Vatika)" a retreat of Savants for his habitat. The very name of this cult suggests unmistakably that it comprises an order of emancipated recluses rehabilitating man on his lost glory.

The Rishi order in muslims has had its influence on people in the countryside. Essentially vegetarians these saintly priests are different from professional priests. They live a detached life and practice austerity. Kashmir has many holy places known shrines where "vegetarian" atmosphere prevails. In every part of Kashmir from the Panjal Mountains in the South to the Kazinag ranges in the north there are some well-known Rishis whose abodes have become places of worship for Muslims and Hindus where festivals are held. These are to name some of the prominent shrines :

(6) Ibid (7) R.A. Nicolson, Legacy of Islam page 224; (8) Ibid. (9) Syed Amir Ali-Spirit of Islam, page 44S. (10) Ibid; (11) Jona Raja Tarangini Verse 673 (12) Ibid Verse 572.

Nund Rishi	Tsrar
Laderman Rishi	Ariari
Khalaraman	
Yasman	vegibror
Sojan Rishi	Akhal
Jogi Rishi	Chair
Ropa Rishi	Kohsherkot
Ganga Baba	Badrkot
Mubarik Rishi	Aish Muqam
Khwaja Baba	Badrkot
Sham Bibi	Pushkar
Shang Rishi	Anantnag
Baba Rishi	Tangmarag.

Beyond any shadow of doubt, the tallest of all the Reshis of Kashmir is Sheikh Noor-ud-din, more lovingly known as 'Nund Reshi'. His magnetic personality appeared on the Kashmir scene at an inauspicious hour of Kashmir History. Sultan Sikandar—the iconoclast—in collaboration with 'Suha Bhatta' a neo-convert prime-minister of his, unleashed a reign of terror on a sizable section of his subjects¹³. He in his misplaced zeal for Islam tried hard to undo any remaining vestiges of yesterday, forgetting conveniently, yet erroneously, that to-day is only an improved version of yesterday. It cannot be built out of a vacuum. At this unsavoury crisis in the thinking of man, Islamic tenets needed correct and fool-proof interpretation. That is exactly what the Reshi cult of Kashmir accomplished with artless dexterity and sincerity of purpose. This healing touch of the Reshis kept the torch of humanistic values alive when the gathering clouds of disruption were bent upon besmearing the angelic posture of our social order.

After going through the entire gamut of Reshi literature, we can safely perceive three stages, distinctly pronounced, in their exercise in self-education.

The first legibly connotes their urge to proceed from Finite to Infinite, from Immanence to Transcendence. This mental fervour is replete with agonizing trials and travail. Herein perseverance of highest order comes handy to them and so they do not get derailed, to borrow their idiom 'nursing fire on the palm of hand'. This extraordinary mental goads them on to keep the madding crowds at a distance, to ruminate in seclusion. When the soul is on its wings, it is the experience and the erudition which counts. Again, their guideline for making this upward journey rewarding and all the more appetizing is "to live the knowledge one receives"¹⁴

In this context, we should make it abundantly clear that Reshis of Kashmir derive their inspiration from the word of 'Quran' and the life of Prophet Mohammed. It has been wrongly asserted that Reshi literature represents the amalgam of whole thinking on the terse subject of Divinity current in Kashmir from the dawn of civilization. While going through the 'Shruks'¹⁴ of this originator of Reshi Cult "Nund Rishi" the emphasis on tenets of Islam, reverence for Prophet Mohammed and also the attributes of a true Mussalman are the loudest. The language employed and approach made towards divinity might have cut across the barriers of religions at times, but it is a common feature with all great religions and needs to be underwritten. Assimilation and in no way rejection forms

13 *Noor Nama* edited by Amin Kamil, page 189. *14) The technical term used for his quartrains (15) Alamdari Kashmir and Sheikh-ul-Alam are aynonyms for 'Nunda Reshi'.

have, for sooth, gained by being born into this world”²¹

Segregation is foreign to the genius of these Reshis. Their pulsating heart beats for whole of the humanity with the sweet jingle of love. To the Reshis this love meant inclusive attachment and not exclusive detachment. This signifies the expansion of soul, re-discovering the contours on which mind and heart should plant their feet in selfe quipoise and inner harmony.

These Reshis have fulfilled the role of ever-vigilant conscience-keepers of man, sentinels of human values and harbingers of love and amity. Their intensity of feelings and steadfast conviction have risen above narrow loyalties and parochial confines.

Plain living and high thinking was the ultimate with the Reshis. Herein they were ostensibly impressed by the simple and frugal attitude to life by Prophet Mohammed himself. They shunned publicity and ostentation; Reshis thus emulated in fullness the foot-prints left behind by the prophet.

“Such were the lessons of self-restraint and discipline which the prophet (peace be on Him) taught not merely by word of mouth but by precept to those who were to carry the message and discharge it with great responsibilities.”²² The Reshis lived this ideal in letter and spirit donning the badge of self-suffering devoted firmly to public good. On the authority of Aini-Akbari, these savants planted trees on the roads for the convenience of the travellers and also made arrangements for providing them water to quench their thirst. Even

during the Mughal rule over Kashmir this benevolent institution of Reshi was quite kicking and active. Their message could thus be gleaned with ease and comfort. It could also dispense with persistent vocal admonitions. Their life was an open book inviting people to read any page out of it. Moreover, their approach being unsophisticated, the grass-root level of Kashmiri population felt attracted to it. The Reshis not being enamoured of philosophical jig saw catered to the spiritual urges of the common people in a most straight manner, without any distinction of caste or creed. Their approach as man speaking to man inspire one to become the reflector as well as the reflection of subliminal prowess.

Their word was so straight simple and affective that all the sections of Kashmiri population owned them without any reservations whatsoever. Where intellect ceases to operate, intuition steps in. Intellect wedded to argument and counter-argument erodes faith. The most predominant ingredient of the message popularized by Reshis is their indomitable faith in God and His messenger; so, their emphasis on faith alone divorced from the maze of intellectual conundrums, provided emotional food for the millions, otherwise feeling dazed, starved, and suffocated. Hence these mendicants had no use for dogmas, fruitless ritualism, idol-worship and other prevalent worldly bondages imprisoning the soul of man in cocoony meshes. Reshis, in this way, succeeded in attracting larger allegiance; fellow-feeling thus inevitably became their motto :—

(21) Noor nama P. 164 (22) Syed Abdul Hassan Nadvi-Islam and the world, P. 207.

their attitude to life; without mincing words "Alamdari Kashmir¹⁵ has proclaimed: —

"We should feel enamoured of that Prophet Mohammed who actually initiated the epoch of Godly compassion; when on doomsday we are called to the dock, we will surely be looking to him to vouchsafe for us all"¹⁶

And in the same breath, he has most unambiguously asserted that the Initiator of this Reshi order is Prophet Mohammed Himself and the entire ambit of knowledge is concentrated in 'Allah, Mohammed, Gabriel and Sharah'.¹⁷ This mental ferment has been most graphically depicted in this experience of 'Sheikh-Ul Alam': —

"Self-realization with unbending sinew represents kindling a lamp in the elusive wind shorn off its quivering shimmer"¹⁸

Second stage of this self-discipline can fairly be called the "realization-state of mind". It is self and super-self becoming co-linear and consequently congruent. The throbs beating in harmonious melody harald the consummation of this penance: —

"The distance between Him and myself has all of a sudden evaporated. I feel calm composure in his Presence. To have sought Him out of my self was an exercise in futility. Now, my benefactor is fully seized of my ownself"¹⁹

When rumination culminates in consummation, consequent expression of the experiences gathered moment by moment itches for serialization vocally. It may be called the

third stage of this mental drill. The realized soul now elects to pay back to his flock what he owes to it in terms of self-exaltation. Whole saga of Reshi-literature is therefore an unalloyed; verbal translation of the experiences mastered by such spiritually eminent personages. Through such sermons, the Reshis have taken upon themselves voluntarily to procure unto man his lost manliness. It is a self-assigned duty to make life doubly rewarding—mundane and sublime coalescing into one indivisible whole. This is the crux of Reshi cult of Kashmir. These ambassadors of peace, and good-will replaced friction by fraternity, strife by straightness and division by cohesion.

Reshi-cult has also derived ample sustenance from the five pillars of spiritual Ascendance as enunciated by Islam. These are Taqwa (piety), Ikhlas (Doing a good deed for the sake of God), Sabr (steadfastness, Patience, fortitude), Tawakul (Trust in God) and lastly 'Shukur' (sense of gratitude to God).²⁰ Reshis have unfolded their experiences around these guide-lines ushering in a silent revolution in the mental fibre of Kashmiris. This undying activation of mind and heart can be lulled into tranquility only through self-introspection-reverting to within from without: —

"I was brought to life simply to rise above the temporal level, but my mind unbridled of course, was allured by the objects of senses. Behold: how a full baked experience of mine even got deceived? What I

(16) Noor Nama - page 25 (17) Ibid-page 177 : (18) Ibid. (19) Ibid-page 248. (20) These Arabic terms with English rendering have been borrowed from Prophet Mohammad and his mission by Ather Hussain, Page 94; Noor name, page 194;

"Being the progeny of common parents, what will the Hindus and Muslims gain by being at logger-heads with each other? God will never shower His grace over such votaries".²³

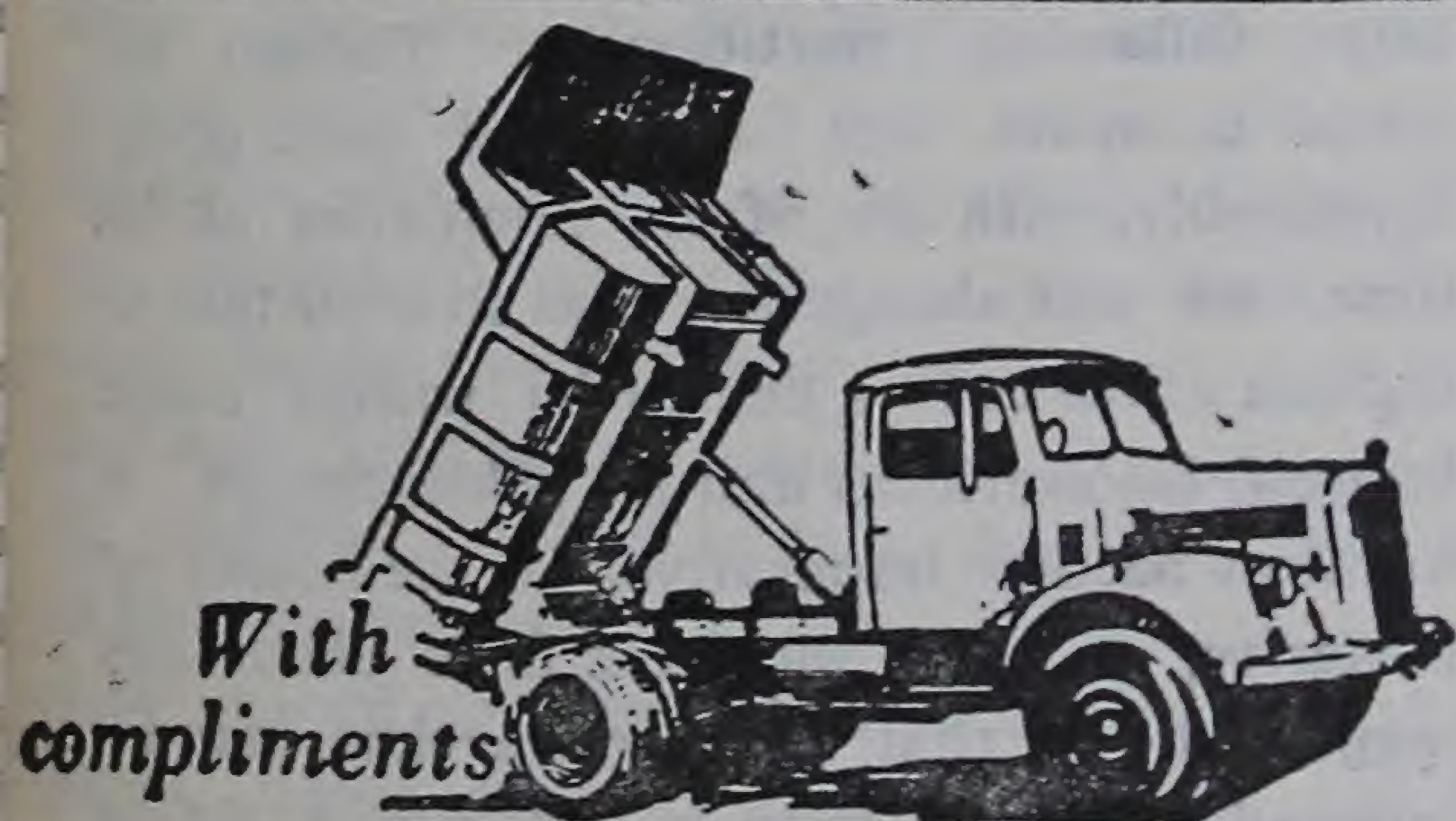
Reshis performed their noble mission at a time when man was in agony, crisis in his character was giving him constant prickings. These dignified personages brought man back to his inherent dignity. Their alchemic touch turned dress into gold, enriching the Kashmir heritage of tolerance, love and faith in God, echoing this exhortation contained in the Holy Quran :—

"Verily we have sent thee with the Truth, a comforter and a warner, and there is not

a people but a warner hath not passed among them."²⁴ Their sincere efforts was to make man rational in every sense of the word; Man had found no time to cool his heels, being restlessly involved in escillating between the demon and the deity; in man is mirrored the image of his lord, pure and chaste, as the gem-like dew-drops on ruby rose-petals. Reshi cult, to sum up, is an order of intense devotion, self donial are its tools, love is its passion, song its worship and ultimate identification with the Divine its ideal.

(23) *Noor nama* P. 48

(24) Translation by Atkar Hussain



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Kunzru-the Karmayogi

L. N. RAINA*

Among the gems of Kashmiri community which shone bright and lustrous during the current eventful century was Pandit Hridaynath Kunzru, a modern Tyagi and Karma Yogi. Though Kashmiris would certainly take pride to call him as one of their own, Pandit Kunzru was among the most eminent Indians of the age; he was a world citizen whose interests ranged far and wide and who pioneered among Indians area study of the world around us. To quote President Zakir Hussain, Pandit Kunzru was "one of the illustrious Indians of our generation who contributed in various ways to the advancement of our nation and helped to enrich the quality of our public life". Pandit Kunzru was a man of liberal convictions and remarkable catholicity of outlook. He represented in his person not only the best of Kashmiri heritage but also of India's composite culture.

Pandit Hridaynath Kunzru's life was imbued with uncommon moral and ethical principles on which he never compromised. He was one of the most important liberal leaders of his time to whom Pandit Jawaharlal Nehru and other public men of his time paid deference. For over half a century he was a leading parliamentarian who applied his incisive mind not only to the constitutional and political problems of the country but also to foreign relations and the defence require-

ments of India. He plunged with equal zest in the battle for the educational progress and social emancipation of his countrymen. In fact the personality of this eminent Indian touched upon practically every aspect of the nation's life.

Pandit Hridaynath Kunzru was a great patron of Kashmiri culture. The community owes him a great debt of gratitude for all the sympathy and solitude he displayed for Kashmiris in the turmoil and displacement they had to face during the period immediately following partition. Though he could compare well with, and quite often favourably, with any of the luminaries of his time, his self-abnegation was so total that he did not allow even a line to be written about himself, his sacrifices and his achievements. It has thus become imperative, for the benefit of posterity, to cull out basic facts about this tyag-murti so that some researcher may be induced to enlarge upon it and pay a fitting tribute to this patriot *par excellence* by compiling in a book form his achievements, his philosophy and his contribution to public life of his time. This could act as a guide for future selfless workers apart from enriching literature on our national leaders.

The ancestors of Pandit Hridaynath Kunzru came from Kunjhurgaon in Baramula

* B-8 Pamposh, New Delhi-48

District. It was for their residence in this village that the family acquired the surname Kunzru. This is wont with many Kashmiri families hailing from villages, such as Kilam, Muran or Viyos. According to Pandit Kriparam Kunzru, the great-grand father of Hridaynath Kunzru, it was a well-to-do family that had to move to the plains under adverse circumstances. After the eclipse of the Mughals in Kashmir, the reins of government were usurped by the Pathans who made the Pandits of the valley, along with the Shia community, the special target of their tyranny. As R. Walter Lawrance in his *Valley of Kashmir*, narrates, one of the Pathan kings "took pleasure in tying up the Pandits, two and two, in grass sacks and sinking them in the Dal Lake". Pandits were forced to grow beard and forbidden the use of turban and shoes. The tilak on the forehead foreboded danger and they had to pay *jazia*. Those Brahmins who could not flee their homes were subject to conversion. This state of affairs forced the Kunzrus, as many other Kashmiri families, to migrate. Considering the hardships of travel in those days and lack of security in the way, Kunzrus must have been one of the few families to reach the plains. More often the refugees fell by the roadside.

According to Pandit Kriparam Kunzru, the family had a breathing span in Fyzabad in U.P. Around 1803 they came to settle down in Delhi, where a member of the family, Pandit Ganesh Kunzru, became a *vakil* of the East India Company. After the occupation of Delhi by the British, a number of principalities cropped up around the metropolis under the tutelage of the East India Company; one of them was Jhajjar, where the grandfather of

Pandit Hridaynath Kunzru was appointed *Dewan*. Pandit Kidar Nath acquired property in Agra where he built a house in 1840, in which year a son was born to him whom he named Ajudhianath, father of Pandit Hridayanath. In addition to landed property Kidar-nath established business in Agra, which came to be known as Kidarnath Ajudhianath Co. When in Delhi, Kunzrus had resided in Churiwali Gali, Bazar Sitaram. In 1857, the Nawab of Jhajjar was tried for treason and his state confiscated and the Kunzrus had to move to Agra permanently.

Hridayanath's father, Ajudhianath, was educated in the traditional way in Arabic and Persian. He was described in college report as "intellegent and promising" and on completion of his study was enrolled as pleader in Agra. He soon became the top *Vakil* in Agra and was selected for Allahabad High Court Bar. His mercantile business which he had acquired from his father flourished and he became a very prominent citizen of Agra. The ancestry is reconstructed by M L. Bhargava of the Jawaharlal Nehru Museum and Library in the life story of Ajudhianath Kunzru, whom he calls the first martyr to constitutional freedom.

Pandit Ajudhianath had married twice. From his first wife he had two sons and from the second he had four. At the time of his death in 1892 all his sons were minor, the eldest from the first wife being 17 years. Hridaynath was hardly four, and the youngest one month only. Pandit Ajudhianath had not only made his mark at the bar or in business. He gave his services to education and tried a hand at journalism. Above all he threw himself

wholehearted in the national moment. This was a bold decision and predates even Tilak and other leaders of the later-day independence movement. Ajudhianath was among the first Indians to be appointed to the Legislative Council of the Lt. Governor of North Western Province (now U.P.). Initially Ajudhianath's approach was rather cautious but by and by he was drawn more and more to the Indian National Congress. At its Allahabad session in 1888, he became a prominent member of the reception committee and was elected Joint General Secretary. In this capacity he served for many years. In fact his name came up for the Presidentship of the Indian National Congress which he declined presumably on grounds of health but more out of humility and with a view to giving opportunity to others. Unfortunately his health declined under the strain of his wide-ranging but particularly political activity and he passed away at a premature age of 52 in 1892.

Though born under felicitous circumstances in the year 1887, Pandit Hridaynath Kunzru had an unpropitious childhood. A martyr to constitutional freedom, as his biographer calls him, Ajudhianath had passed away when Hridaynath had not even started to attend school. Family dispute saw the business melt away and Hridaynath had to shift with his mother to Delhi to live under the tutelage of his maternal uncle. Being a precocious child, he did not allow adverse circumstances to overwhelm him or his academic career. Hridaynath received college education in Allahabad and finally passed out of the London School of Economics.

The glammers of London life of those days did not affect young Hridaynath. Early in 1909 he joined the Servants of India Society to dedicate his whole life and entire personal property to the service of the nation. Since then till his death in 1978 Pandit Kunzru lived a life and *tyag* and service. From 1936 onwards he headed the Servants of India Society as its President which attracted the cream of Indian Society to lifelong service of the nation. Endowed with extraordinary mental acumen and a strong sense of patriotism of the noblest kind, he was soon attracted to public affairs. Being of independent temper, he could not submit himself to the political tutelage of Gandhiji or follow the agitational approach to the freedom struggle. Like his father he firmly believed in the use of constitutional methods to win freedom. Thus he soon found his way to the U.P. Legislative Council of which he was a member from 1921—26. During the period 1927 to 1930 when he was elected to the Central Legislative Assembly he displayed an extraordinary intellectual acumen and a grasp of Indian problems and prospects. In the meanwhile he was elected as the President of the East African National Congress in 1929. This brought him face to face with the disabilities and problems of Indians abroad whose cause he promoted with all the vehemence at his command.

Pandit Kunzru, as a member of the Council of State for over a decade from 1937 to 1946, substantially contributed to the evolution of the policy of the then government on the Indianisation of the armed forces. As member of the Rajya Sabha later, from 1952 to 1962, he devoted himself, apart from the

study of Defence problems of the country, to the improvement in Railway services. On both these subjects he had gained mastery of detail and his suggestions were heard with respect by the Government. In the Constituent Assembly and the provisional Parliament Pandit Kunzru made solid contribution in the framing of the Indian Constitution and parliamentary practices. As a member of the States Reorganisation Commission he helped in a more rational demarcation of the States' boundaries in keeping with the interests of linguistic minorities.

As already indicated, Pandit Hridaynath Kunzru was an ardent believer in parliamentary system. He devoted himself to a comprehensive development of this system by his personal contribution to learned discussions of various aspects of public life. He kept himself well-informed and when a certain problem gripped his mind he would go about collecting relevant data from all directions. He would even have personal discussions with the concerned people to enlighten himself on all aspects of the problem. His addresses were always pregnant with fresh ideas to grip the attention of the whole house.

Pandit Kunzru made rich contribution to varied fields of social and cultural life of the nation to which only passing reference can be made in the short span of this article. Apart from the Servants of India Society of which he continued to be the president since 1936 to his death, Pandit Kunzru was associated with the All India Seva Samiti and the Bharatiya Adimjati Seva Sangh. He was closely associated with academic life as member, for various periods, of the university Grants Commission and the executive councils

of the Delhi University and the Benaras Hindu University. He was equally closely associated with Bharat Scouts and Guides.

Pandit Kunzru was a great lover of Urdu and was for a period President of the Anjuman-Taraque-Urdu.

But Pandit Hridaynath Kunzru's first love came to be the Indian Council of World Affairs and the Indian School of International Studies which he fostered with utmost care and devotion. Because of servile association with Britain over a long period, Indians had lost their ages old contacts with the wide world around. Indian intelligentsia had come to see the world centred round the United Kingdom. Even the nearest neighbours had become strangers if they did not belong to the Empire. This had narrowed their vision and constricted their thinking. Pandit Kunzru along with Pandit Nehru had come to believe that if India were to play its rightful part in world affairs it had to look beyond the empire even when it continued to be an important member of the Commonwealth. With the founding of the Indian Council of World Affairs in 1949, Pandit Kunzru made a lasting contribution to the promotion of the study, research and publication in the country of international affairs and initiated area studies. As Dr. M.S. Rajan who was Director of School of International Studies (1965-71) has said in a tribute to Dr. Kunzru, though Sapru House was dedicated by Kunzru to the memory of his mentor, Dr. Tej Bahadur Sapru, it could more appropriately be termed as a monument to Kunzru himself, because it was solely his intensive effort that this unique institution came into being. Sapru House

became the hub of the intellectual and cultural activity in the capital.

The library at Sapru House which was built through Pandit Kunzru's untiring efforts serves as a store house of knowledge on national as well as international affairs. It is unfortunate that it had to be bifurcated much against his will to satisfy the baser objectives of short-sighted, self-seeking people who wanted to enjoy official patronage of the Jawaharlal Nehru University than care for true research or study. Even in its truncated form it continues to attract researchers and educationists who want to do some solid work.

Pandit Kunzru made of the Indian Council of World Affairs an independent, non-partisan institution and a venue of informed seminars, conferences and lectures and got many learned books published apart from a journal, *India Quarterly*, which continues to maintain high literary and academic standards.

As a member for life of the Servants of India Society and as its President for over forty years, Pandit Kunzru had little property. He lived a frugal life. His daily routine was extremely punctual & he could not suffer irregularity, nor tolerate inefficiency, much less dishonesty. He dressed himself simply yet well. Pandit Kunzru had an observant eye and could easily detect genuine from the fake. He could not suffer ill manners and avoided people who lacked etiquette. His admonition was couched in pleasant words. All this is vouched by M. S. Rajan, who had occasion to work with Pandit Kunzru over a period of time.

In spite of his high public standing and the respect shown to him by the highest in the land, Pandit Kunzru was endowed with a self-effacing modesty and extraordinary integrity.

In 1968, the Government of India decided to confer on him the nation's highest award for public service, *Bharat Ratna*. Quoting again M. S. Rajan, when Pandit Kunzru was informed of it, he declined to accept it. Surprised at the refusal, an important official from Rashtrapati Bhavan went to persuade him to accept the award. Pandit Kunzru reminded the official of his opposition to the institution of the award at the proposal stage in Parliament in the fifties, because he had felt that the institution of awards did not go well with democratic traditions and could degenerate into conferment of political patronage. Tactlessly, the bureaucrat argued that this should not bother him because the public was not expected to remember all that had happened in Parliament a decade back. "But I remember it", exploded Pandit Kunzru. "Abashed the official made a quick exit", says Rajan.

Like other important politicians of his age, who had been educated in Britain, Pandit Kunzru was a great admirer of the Westminster type of parliamentary democracy. Like Nehru and others he also failed to see that a political system cannot be transplanted from one country to another, from one culture to another and from one level of society to another and that it must grow out of the soil. He must have been a disillusioned man when he saw that the democracy he had envisaged for his land had been reduced to mockery, and that predatory politicians joined by corrupt officials and rapacious businessmen were

out to have a kill at the expense of the poor demo.

Hridaynath Kunzru was a firm supporter of a realistic foreign policy which catered for the national interest. This, he thought, should be backed by appropriate defence capability to be effective. He was an ardent admirer of Pandit Nehru's policy of non-alignment and thought that on international issues India should have the moral courage and strength to support the right cause. He believed India should continue its ties with the Commonwealth and make the institution a forum for its members to find areas of agreement in world affairs.

Pandit Kunzru was an institution in itself. Of course, he was not as colourful and charismatic as Jawaharlal, nor was he a Motilal who gave up a life of luxury in the cause of the country, nor again was he a Tej Bahadur Sapru, the blue-eyed boy of the British and the Indian elite alike. He was Pandit Hridaynath Kunzru, a leader of national stature in his own right who had something of each one of these rolled into one, and more. It must

be admitted that his temperament and upbringing did not enable him to be a leader of the masses. He was a great patriot who had in his own way contributed to the emancipation of his motherland. He had given up all, even the enjoyment of domestic life, to become a servant of the Indian society, and his contribution to the parliamentary, social and cultural life of the country had been no less than of many other prominent Indians of his time.

As already indicated, Kashmiris owe a debt of gratitude to Pandit Hridaynath Kunzru for all the assistance that each individual who went to him for succour received at his hands not out of any local loyalty as because of his wide sympathy for those he found in distress. He was a patron of Kashmir Samiti and at the time of the construction of its Bhavan in Lajpatnagar, New Delhi, was invited to lay its foundation-stone which fact is prominently inscribed at the Bhavan. His name will thus continue to be associated for all time with Kashmiris and their cultural activity in the capital.

Notice of Mahayagna at Pamposh Enclave, New Delhi on 9 and 10 January, 1982

It is notified for information of all devotees that this year also as in earlier years a Mahayagpunchsuhakar will be celebrated for universal peace and welfare of mankind at Pamposh Temple premises, New Delhi-110048. Everybody is welcome and participate in collective invocation and Ahuti. After Ahuti a Community lunch will be served to all.

Your well wisher

Swami Premanand Puri (Mauni Baba)

P R O G R A M M E

9. 1. 1982 (2nd Saturday) Evening

10. 1. 1982 (Sunday) 1 p.m.

“ “ “ 2 p.m.

Mahayagnya starts

Purna Ahuti

Distribution Prasad and Lunch.

Author - Index

DHAR ASHA	Journalist. Author-folk-tales, tourism, role of Women.
DHAR K.N.	Retd. Professor A.S. Govt. Gollege, Srinagar—Scholar and Writer on Kashmiri culture.
GANHAR J.N.	Retd. Central Information Service Officer. Presently Editor Kashmir Herald, Srinagar, Kashmir.
KACHRU D.K.	Retd. IAS Officer; well known Writer. Formerly Editor Koshur Samachar.
KACHRU N.L.	Educationist. Author, well known contributor to Koshur Samachar.
KAUL J.N. KAMAL	Educationist, Author, well known contributor to Koshur Samachar.
PAMPUR RASOOL	Asstt. Registrar J & K Cultural Academy Srinagar. A well known Scholar in Kashmiri and Urdu. Author.
PANDIT B.N.	Retd. Professor of Sanskrit (J & K). A well known Scholar and author on Kashmir Shaivism.
PANDIT S L.	Retd. Professor of English, Kashmir Uniuersity, well known contributor to Koshur Samachar.
QAZI P.N.	Retd. Professor of English, Scholar & Writer on fundamentals of of religion.
RAINA A.N.	Retd. Professor of History and Geography (J & K).
RAINA L. NARAIN	Businessman. Scholar in religious Texts, known for his Translations and commentaries.
RAINA L.N.	Journalist, formerly Editor Koshur Samachar.
SADHU S.L.	Retd. Professor of English. A well known writer on Kashmir literature and culture.
SANTOSH G.R.	Painter, Poet. Tantaric Scholar.
SAQI M.L.	A well known author. Writer on Kashmiri Culture and language.
SHALI S.L.	Retd. Deputy Superintendent of Archeological Survey of India; at present working in Central-Asian Studies, Kashmir University, Srinagar, Kashmir.
SWAMI LAKSHMANJOO	Saint, Author, Renound Exponent of Kashmir Shaivism.

Kashmiri Samiti, Delhi (Regd.)

R. N. Razdan
General Secretary

KASHMIRI BAHWAN
Kashmiri Bhavan Marg.
Amar Colony, New Delhi-110024
Dated 10 December, 1981.

Dear Member,

In supercession of the notice for the General Body Meeting and Annual Elections 1982 of the Kashmiri Samiti dated 22 Oct., 1981 published in the November, 1981 issue of *Koshur Samachar* it is to inform you that the holding of the General Body meeting and annual elections fixed for 20 December, 1981 have now been postponed due to non-finalization of accounts and electoral rolls. The General Body meeting will now be held on Sunday, the 24th January, 1982 at 3 P.M. at Kashmiri Bhawan, Amar Colony, New Delhi.

The revised notification of Shri P.N. Dhar, Returning Officer is enclosed. Polling time for the elections of the Executive Council for the year 1982 is 2 P.M. to 4.30 P.M. on Sunday, the 24th January, 1982.

Agenda for the General Body meeting will be the same as notified in the November 1981 issue of *Koshur Samachar*.

You are requested kindly to make it convenient to attend the meeting now on 24th January, 1982 at 2 P.M. punctually.

Inconvnience is very much regretted.

Sincerely Yours,
(R. N. Razdan)

**Office of the Returning Officer,
Annual Elections, 1982**

10 December, 1981

NOTIFICATION

On a representation made by the Executive Council of Kashmiri Samiti on the 7th December, 1981 to me regarding postponement of the annual elections for want of finalization of annual accounts and electoral rolls, I held a meeting with the representatives of the Executive Council today, the 10th December, 1981. Having satisfied myself that the Annual General Meeting and elections cannot be held without completing the accounts and electoral rolls, I, P.N. Dhar, the Returning Officer for the Annual Elections for 1982 hereby notify that the said elections will now be held in accordance with the Samiti's Election Rules, 1972 (including latest amendments) as per following schedule :

Date of Poll	...	Sunday, 24th January, 1982.
Place of Poll	...	Kashmiri Bhawan. Amar Colony, N. Delhi
Hours of Poll	...	2 P.M. to 4.30 P.M.
Last date for filing nominations	} ...	Friday, 15th January, 1982 upto 8 P.M. at 13, Laxmibai Nagar, New Delhi.
Date & time of security	} ...	Saturday, 16th January, 1982 at 8 P.M. at Laxmibai Nagar, New Delhi.
Last date of withdrawal	} ...	Sunday, 17th January, 1982 up to 8 P. M. at 13 Laxmibai Nagar, New Delhi.

This supercedes my earlier notification dated 28th October, 1981 published in November 1981 issue of *Koshur Samachar*.

Directions regarding the demarcation of electoral area, the number of representations each area has and nomination forms will be the same as given in the above mentioned notification published in November 1981 issue of *Koshur Samachar*. The Samiti's election rules and voters lists will be available for perusal with the undersigned and the respective area representatives.

Address :

13, Laxmibai Nagar, New Delhi-110023

Telephone Office : 377498

Sd. P. N. Dhar

MATRIMONIAL

- ★ Suitable match for a K. P. Boy, 23 years, B.A., LL. B. Profession, distributor and stockist in medicines. owns house in Delhi. No bar for a really talented virtuous girl. Correspond care Sh. P.N. Malla, Sanjeevni Medicos Arya Samaj Road, Uttam Nagar, New Delhi-110059.
- ★ Wanted educated homely girl for youth of 24 years tall and handsome graduate, in service drawing, about Rs. 2000/—per month, correspond in confidence through K.S. Mat Box No. 174.
- ★ Suitable match for Kashmiri Pandit boy 29 B. Sc. 173 cm direct assistant central secretariat cadre, Delhi based. Family Kashmiri Delhi settled. Write in confidence through K.S. Mat Box No. 175.
- ★ Wanted a well settled preferable Delhi based K. P. match for a good looking graduate girl, 24 years/153/cms, working with government drawing over Rs. 600/—per month and well versed in domestic chores. Correspond through K.S. Mat Box No. 176.
- ★ Wanted 2 beautiful graduate girls for Ticku brothers 23½ years and 22 years 5'. 10", 5'. 9", settled in Canada, drawing 12000/ per annum. Early marriage, write with photographs to Capt. V. K. Sharma, C-3 194, Janakuri, New Delhi.
- ★ Alliance proposals are invited for a beautiful, tall and slim 24 Years M.A. K.P. Girl. The girl is serving and is well versed in domestic chores. Please correspond through Mat. Box No. K.S./177.
- ★ Wanted a suitable match for a K.P. Boy 26 years old, serving in Delhi drawing three figure salary. Serving Girl will be preferred. A good girl is the only consideration. Please correspond through Mat. Box No. KS/178.
- ★ Well settled match for Kashmiri Brahmin girl 28 years/5'-1" very beautiful, smart, fair complexioned, well versed in household affairs, BA, Diploma in Art and craft, Correspond through K.S. Mat. Box No. 179.
- ★ Matrimonial alliance invited from parents of a Medico Girl for a K. P. boy, with meritorious educational record and rewarding Service Career, holding a top-executive position in a multi-billion dollar Company in U. S. A. confidential correspondence through K.S. Mat. Box No. 180.
- ★ K. P. family invite matrimonial alliance from parents of well placed K. P. boys for a girl 27 years, 5'—3" fair, slim virtuous, M. A. (Philosophy) and talented. Full particulars, Tekni in Hindi and Photograph at first instance, Please Correspond through K.S. mat. Box No. 181.
- ★ Wanted suitable matches for 2 sisters 23/5'—4" and 25/5'—4" both M. A. Wellup domestic chore, handsome and homely

Also for brother 29/5'—4'' employed Government Undertaking Rs. 1,000/—p.m. Please correspond through K. S. Mat. Box No. 182.

★ Wanted, cultured and charming girl, for K.P. boy age 27 years, 5'—10'' Commissioned Army Officer. Parents settled in Delhi. *No Demands*. Correspond C/O K.S. Mat. Box No. 187.

★ Wanted a suitable match for my daughter working as a Lecturer in a College of Delhi University. The girl is 5'—2½'' in height, fair, good looking, pleasing personality and well versed in all kinds of household chores interested parents may please send Tekni preferable in Devnagri script along with details through K. S. Mat. Box No. 183.

★ Wanted a suitable match for K. P. Boy, 27/172 Doctor (MBBS) from Delhi University, working as Doctor in Government Dispensary. Parents settled in Delhi owing their own house. No Liability. Medico girl or Lecturer preferred. Merit of the girl only consideration. Correspond through K.S./Mat. Box No. 188.

★ Wanted a suitable Pretty Medico or equally well-educated and well placed girl for a handsome, smart K. P. Medico boy of 28 years, 5'—7'', Post-graduate in Medicine, consistent Brilliant career, topper, Government service. Drawing four figures salary. Family back-ground and girls Merits only consideration. Please send all details first instance to K.S. Mat. Box No. 184.

★ Wanted a suitable K.P. matches for a M. Tech. (Moscow) Engineer 27 years, 5'—8'' serving at present at Faridabad and intentions of settling abroad and for his fair beautiful M. A.; B. Ed. sister 28 years 5'—2'' serving in Srinagar. Father a retired gazetted Officer and elder brother and his wife both M.B.B.S. Doctors. Correspond through KS/Mat. Box No. 189.

★ Wanted a suitable Kashmiri Pandit boy for my daughter aged 21 years, height 5'—4'', convents educated. Appeared in M. A. (Education) final year. Father serving in Government of India and recently posted to Delhi. A doctor/Engineer or otherwise well placed in life with good prospects would be preferred. Please correspond through K.S. Mat. Box No. 185.

★ Match for slim, 5'—3'' well connected graduate K. P. boy, 24, Bank employee shortly becoming officer. Father & Married brother Class. II Officers. Girls merits and family connections only consideration. Complete details first instance. Correspond through KS/Mat. Box No. 190.

★ Wanted a suitable match for an M. A., B. Sc. B. Ed. Teacher beautiful, K.P. Girl 26½, 5'—4'', well versed in domestic chores. Early marriage. Correspond C/O KS/Mat. Box No. 186.

★ Match for a meritorious graduate K. P. boy 28 years, Height 165 cms. Joining nationalized bank in early January as Officer. No parents, only brother 21 doing M. Sc. Girl only consideration. Early marriage. Please correspond through KS/Mat. Box No. 191.

★ Wanted a suitable Kashmiri Pandit Girl with Technical (Business management, Architect, Interior decoration, Textile/Dress designing, Doctor or the like) qualification for a K. P. Business Executive working in a managerial post of an Indian firm of International repute.

Please correspond in confidence through K.S. Mat. Box No. 192.

★ "Wanted a suitable match for a K. P. Girl, handsome, fair-complexioned, slim, 26/5'—

3", M.A., B.Sc., B.Ed., working in a Govt. Of India concern, well versed in domestic affairs and sweet tempered. Parents settled in Delhi. Early marriage. Please correspond alongwith Tekni through KS/Mat. Box No. 193.

NOTE 1) While applying to Box Nos. please add

"C/o Kashmir Bhawan, New Delhi.



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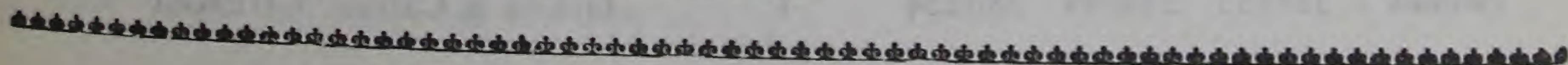
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यि खास नम्बर

‘बाक्री हिन्दुस्तानस कशीरी हुंद द्युत’—यि छु सानि यमि नम्बरक मौजू । कथ छे नैन् जि काँशिरिस मंज काँ-शिरेन हंदि वापथ यि बयान करुग जि कशीरि तँ काँशिरेन हुंद क्याह स्वछ छु बाक्री हिन्दुस्तानस सपुदमुत, छु न खास काँह अहमियत थवान । यि शूबि व्ययन जबाँन्यन खासकरिथ हिन्दी-अंग्रेजी बेतरि भाषायन मंज व्यछनावुन जि कशीरि कम-कम पायि बँडि अदीब, सियासतदां, फिलासफर, धर्मगुरु, ताँलीमी माँहिर, बहोदुर मर्द कयो जनान फातेह ताजदार तँ फनकार, हकीम तँ दर्वेश गरजेकि जिन्दी हंदिस प्रथ कुनि शोबस अंदर कम-कम हावैन् तँ बावैन् लायिक मँहनिव पाँदें करि, यिमौ न सिरिफ पननि कशीरि मंज रुजिथँय यि पोशिमोत नन्दन-वन त्युथ मुस्कनोव, जि द्रुस आलम गौ मुअत्तर, बल्कि यिमौ पहाड़ तँ जंगल छँडिथ सरहदौ अपोर इनसाँनियँच तँ अमनुक पाँगाम वातँनाविथ ति माजि कशीरि हुंद नाव नेछिनोव । वजह छु साफ जि दुनियाचन नजरन मंज बड़ि सानि तमदनुक यजत । यूतुय ओत नँ, बल्कि फेरि आलमँक्यन गाटँत्यन लूकन हुंद तवज्जुह योर कुन तँ यिमँ फुटँ, यिम शक तँ शकूक तँ यिमँ गलतफँहमियि असि न्यबस्त पाँदें करनँ छे आमँच, तिमँ दूर करनस मंज मेलि मदद । अँसि ति सपदौ तथ बागिबँरतिस क्वटँबस सूँति शाँमिल, यिमौ अँज्युक व्वथँवुन संसार बनावनस मंज पनुन पनुन रोल अदा कोरमुत छु । दुनिया वुछि नँ असि निचि नजरि ।

यिम छि अमि मौजूहँकि तिम फाँयदें, यिम व्ययन जबाँन्यन मंज कशीरि हंदि दितिच वखनँ करनँ सूँति हाँसिल सपदनुक तवक्रा छु । मगर काँशिरिस मंज यिमँ कयँ फिरनुक ह्यकि नँ योहै मक्रसद आँसिथ । ठीक छु सान्यौ बुजगौ कँर रियाजत, कमोवुख येश, नेछिनोवुख पनुन तँ पननि वतनुक नाव—अथ प्यठ नाज करुन छु

बजा, अमापोज युतुय ओत फिरन तँ थुरुन तँ घरि कयो परि यहै याँच फिक्रा तँ जिकिरा करैन् शूबि नँ तथ सूरतस मंज, हरगाह साँव मूजूदँ सूरत तथ सूँति वाठ ख्यवान आसि नँ या तमि थजरँच निशान-दिही करान आसि नँ, यमिक अँसि दावादर छि । यि गछि ना फी जात यहै मिसाल ‘माजि न लचकँ तँ सेतारस गिलाफ’ या ‘गरि गुपन गुह ख्यवान तँ गूँरिख्यलिस नून दिवान,’ या ‘न्यचुव वेछान तँ मॉलिस नाव मुराद बेग ।’

मशहूर कहावत छे ‘पिद्रम सुलतान बूद’ । यि छु अख हजल, तिक्याजि जद-बड़ँ जद अगर बादशाह आँसि—असि मा शूबि गदागर आसुन तँ तौपतँ ति नमरूदँब् दम दिन् । अवै छु यि वननुक हाजथ प्यवान जि सोन द्युत कूताह् बागिवोरुत कोनँ आसि, असि शूबि न्यमँनि-क्रेमनि रोजुन । तिक्याजि बजर गौ तिय । बोनमुत ति छुख —

‘निहद शाखि पुर मेवँ सरं बर जमीन’ यथ लंजि बोरुत मेवँ आसान छु, स्व छे नँमिथ आसान ।

यि छु सानि वापथ अख म्वलुल सबक्र, युस असि प्रान्यन हंदि बजरँच कथ फिरनँ विजि ह्यछुन पजि ।

मगर अम्युक मानि गौ न यि जि काँशिरेन क्या पजि नँ पननिस तथ तारख-नभस कुन वुछनुय, युस दुनियाहस गाहनावान तँ वथ हावान छु । असि अगर वथ छाँडनि तँ सब रछँनि छे, त्यलि पजि असि ति वोन द्युन जि सान्यौ बुजगौ क्वसँ साधना छे कँर्मच, यमि म्वखँ दुनिया तिमन यजत करान छु । यि भावना हरगाह साँनिस समाजस मंज वुजनाँविथ फाँफलावनेँ यियि, त्यलि छु प्राँनिस फ्युर द्युन स्यठहँय जरूरी । गाँलिबन छु यि वजह, यमि मूजूव काँशिरि समाचारक काँशुर बोग ति यमि नम्बरक स्वागत करान छु ।

काँशिरि जवाँन् हिंयन रुत काँछनवालयन तँ अँम्युक
मर्तबँ थँजरावनँच कूशिश करनवालयन छु अर्ज जि तिम
गछन जवाँन् जमोखची तँ बहस-बाँजी त्राँविथ कांह
तिछ काँम बदस निब्, यमिकि बर्कतँ काँशिरि जवाँन्
तँ अदबुक सु कांह ति कून रौशन सपदि यथ बुनि छाँफ
विहिथ छे । तिछँ छे वार्याह कथ, यिमन प्यठ तहकीकी
काँम करनँ गछि यिब् । मिसालि पॉठि—

१. काँशिरि जवाँन् हुंद आगुर, अथ मुतलक ब्योन-व्योन
रायि तँ तिमन हुंद तहकीकी ।
२. काँशुर अछर-वोतुर (रस्मि खत), अमिचि खाँमियि,
इस्तिलाफ तँ नवि जमान मुताँविक अँम्युक रिवाज
तेजतर करुन । (अथ मंज छु ग्रामर, डिकशनरी
लफजगरँब्, बेतरि वार्याह मसलँ हल-तलब ।)
३. तिछ अख आमफहम काँशिर ताँरीख तँ ज्योग्राफी
तैयार करब्, योसँ आम इनसानस कशीरि हंज
जान करनावि । (अथ मंज गछि काँशिरि जवाँन्
हुंद खास खयाल थवनँ युन ।)
४. यिमन पनन्यन पायि बड्यन बुजुर्गन, आँलिमन,
फिलासफरन, शायरन तँ ताँलीमी माँहिरन हंदि
अँस् रातस-द्वहस गीत ग्यवान तँ बजर थ्यकँनावान
छि, तिहिज पॉरिजान काँशिरेन काँशिरि जवाँन्
मंज करनाबँब् । (यि काँम छे स्पठाह अहम,
तिक्काजि अँस् छि अनकथ पनन्यन प्रान्यन हंजँ कथँ
फिरान, मगर तिहिन्दि नावँ अलावँ छे न असि
खास कांह खबर, यमि मुजुब अँस् यि जानँहौ जि
सान्यौ बड्यौ क्याह छु कोरमुत । यि कथ छे हना
वजाहत तलब...अँस् छि नाव ह्यवान बिल्हण,
कल्हण, क्षेमेन्द्र, अभिनव गुप्त, गनी, सरफी, बड़शाह,

ललद्यद बेतरि खबर काँत्याहन ग्वनँमातन हुंद, मगर
कशीरि हंदिस परिमँतिस-लीखमितिस औसत
शस्सस छे यिमन हंज स्पठाह कम जान-पहचान । यि
हालथ छे न कुनि ति एतवारँ जवाँन् तँ अदबँ तँ
काँशिरि तमद्दनकि व्वद्भवँ खाँत्रँ कांह रुत शुगून ।
यली असि खबर आसि जि साँब्, वस्मथ क्याह तँ
किछ छे, त्यली ह्यकौ अँस् तमि किस हुस्नोकुबूहस
प्यठ गौर कँरिथ । त्यली छु असि हक वातान जि
अँस् करौ अथ मुतलक रद्दो-कबूलुक वतीरँ
यास्तियार ।

५. यिम साँब् आँलिम काँशिरिस, जिन्दगी हंयन सारि-
नँय शोबन मंज वतोवनँच अपील करान छि, तिमन
पजि अमली तौर तथ मंज अदबी सरमायि तैयार
करनस मंज मदद करुन, यमि सूँत्ति साँब् ताँलीमी,
आँईनी, काँनूनी, अदालती, गाँमी क्यो शहरी तँ
तरक्कियाती सायंसी, टेक्नीकी जरूरियात पूरँ
गछन ।

बहरहाल काँम छे तीच जि कथँ करनस सुम्ब रोजि
नँ फुसँथँय । मगर अमल करँब् छे बँड कथ । जरूरी छु
न तँ न छु मुमकिनँय, जि सारिनँय कारन क्याह यि
अकिय सातँ या अँक् सिंदिय दँस् अठ दिनँ । अलबत
अख ति काँम हरगाह पननि पननि पसंदँ मुजुब अख अख
आँलिम मटि ह्ययि, अदबी सरमायस गछि हनि हनि
बँचँर तँ अँस् ह्यकौ फखँ सान यि दावा कँरिथ जि
काँशिर्यौ छु न व्वपरनँय योत स्वछ कोरमुत, बल्कि छव
पननिस दामानस ति चूनि जरिमँचँ तँ पनुन घरँ ति
प्रजलोवमुत—पतँ रोजि नँ काँसि ति यि वननस बार
जि—

घरि छु गोद तँ मशीदि चोंग'—



गजल

—शम्भुनाथ भट्ट 'हलीम'

म तँ कर तँ मँतिल यि छु आँव्युल दिल ।
 यिनँ हंगँ-मंगँ फुटि यियि क्याह हाँसिल !
 पँक् पँक् तँ पकान सोरेयि वृम्बँर—
 नखँ आँसिथ ति दूरान गौ मंजिल ॥
 व्वसि आमुत यावुन द्वासि-छाये ।
 कमि राये मचि व्वलँसावान दिल ॥
 वुलमँनि खोत शौकु क अडँकोल शुर ।
 लँज जालँ अकालै बाँवरि गिल ॥
 हटि हंजरँ मगर मटि ह्यचमँच यँम् ।
 तन सूरँ वलँञ् स्व ति पानँ कुकिल ॥
 यि छु दुनिया असँ वँञ् ह्वजि हुंद डोख ।
 वँदि वँदि यति जिन्दँ रोजुन मुश्किल ॥
 जरुमन कुस करि हे ल्वलँ मतँ लाय ?
 लवँ हन नय शायर मोत दर दिल ॥
 रुम-राठ गलान न तँ होश डलान ।
 कस्तूरि कलान यलि छिन्दरान दिल ॥
 गछ सन तँ हलीमो लोहँ-लगरस ।
 बँलि कथ छुख लागान यति मँहफ़िल ॥

.....

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पंच स्वाहाकार महायज्ञ

धर्म प्रिय सज्जनों को यह जानकर हर्ष होगा कि प्रति वर्ष की भान्ति इस वर्ष भी विश्व कल्याणार्थ पंच स्वाहाकार महायज्ञ का आयोजन किया गया है। महायज्ञ शिव मन्दिर पम्पोश एण्क्लेव, ग्रेटर कैलाश, नई दिल्ली में निम्नलिखित कार्य-क्रम के अनुसार सम्पन्न होगा। अतः आप से अनुरोध है कि आप नियत समय पर सपरिवार इस महायज्ञ में सम्मिलित होकर एवं प्रसाद ग्रहण करके अपनी धार्मिकता दर्शाएँ तथा धन्यवाद के पात्र बनें।

: कार्य-क्रम :

शनिवार ६ जनवरी, १९८२ (पौष शुक्ल पक्ष पूर्णिमा)	...	महायज्ञ प्रारम्भ १० बजे रात
रविवार १० जनवरी, १९८२ (माघ कृष्ण पक्ष प्रथमा)	...	पूर्णाहुति १२ बजे दोपहर
" " " " " "	...	प्रसाद वितरण १ बजे दिन

भवदीय :

स्वामी प्रेमानन्द पुरी
(मौनी बाबा)

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काँशुर अदब तँ ज़बान

डा० जवाहरलाल हंडू*

काँशिर ज़बान छि जम्मू कश्मीर स्टेट-किस कशीरि हंदिस सूबस तँ अदिपेखि अलाकन हंदि करीबन १६ लछ ५६ सास अख हथ तँ पंदाह जेन्नि बोलान । काँशिरि छि पननि जबाँन्ति 'काँशुर' वनान तँ पननिस मुल्कस 'कशीर' । हिन्दी, उर्दू तँ ब्ययन हिन्दुस्तान्ति जबाँन्यन मंज छु अमि बापथ कश्मीरी लफज़ वतविनँ यिवान ।

बासान छ, काँशिरि ज़बान छे ज़बान्यन हंदि दर्द टोलैचि अख ज़बान । अथ खानवादस मंज काँशिरिच जात-बुतराथ तँ अमिच हैसियत क्याह छे आँसमँच, अथ प्यठ बोत ज़बान-दानन तँ जोशील नफ़रन जोरँ शोर सान बहस करान, युस बुनि ति ज़ोरी छु । डा० ग्रियर्सनस अलाँव छे वार्याही हिन्दुस्तान्ति क्यो यूरोपीय आँलिमौ काँशिरि जबाँन्ति हंदिस आगरस तँ अमिचि वाब-स्तगी मुतलक वार्याह कयास-आराँई करिमच । मिमालि पाँठि छि कैह आँलिम अथ जबाँन्ति मंज संस्कृत लफ़ज़न हंदि अक्सर मूजद आसुनँ किस बिनाहस प्यठ दावा करान, जि काँशिरि ज़बान छे संस्कृत मंज द्रामँच । मगर ब्ययि आँलिम छि अथ यहूदियन हंजि जबाँन्ति सूँति जोड़नँच कूशिश करान (दय जानि कथ बिनाहस प्यठ !) यिछँ कयास आराँयियि सपजँ ग्वडन्यथ अवँकिञ् मुम-किन तिक्याजि अमि जबाँन्ति हंज जोग्राफयाँई पुजिशन छे अजीब (अकि पासँ छु अथ पजाँबि तँ हिन्दी हिश्यौ हिन्द-आर्याँई जबाँन्यौ नाल बोलमुत तँ ब्ययि पासँ छे अथ शीना तँ खोवारी

हिशँ दर्द टोलचि जबाँन्ति नखँ ।), दोयिम बजह छु यि जि अमि जबाँन्ति हंदि आव न कांह त्युथ तह-क्रीक संजीदगी सान करनँ (न छ वनिकिस करनँ यिवान), यथ मंज ब्ययौ कथौ अलावँ यि सर करनँ यियि हे कि ताँरीखों एतबारँ कमौ हालातौ किञ्छु अथ व्वतलुन प्योमुत । यूथ तहक्रीक न सपदँन मूजब छ न असि पनन्यन पेशरवन हंज कयास-आराँई माननँ वराँय चारै कांह रोजान, थ्वसँ तिहिजि मर्जी हंजय तर्जमानी करान छे । मगर यिमौ मसलौ बावजूद छु डा० सुनीति कुमार चैटर्जी संजि यथ रायि मंज कुनि हदस ताम पजर बासान जि यिमँ कयास आराँईयि छे काँशिरि (तमद्दन, अदब तँ फ़नकि) कुल्हुम अनहारँच बावत करान बासान । डा० चैटर्जी छि वनान —

“.....इनसान ह्यकि यि वँनिथ जि काँशिरि ज़बान छे हिन्द-आर्याँई अन्सरन सूँति काँफी हदस ताम् दर्द टोलैचन जबाँन्यन हंदि बुनियँज हंदि वल्युत सपदनक नतीजि ।” यिथ्यन हालातन मंज ओस न यि मुमकिन जि कशीर रोजि हे तिमौ ब्योन ब्योन तमहनी त्रायौ-ग्रायौ निश असर रटनँ वराँइ, यिमौ यति किस लिसाँनी निजामस अनहार द्युत तँ नँव सूरत बखँश । यति आव संस्कृत तमह्न फोलिथ तँ अथ तमह्नस तँ खास करिथ शिव दर्शनस, शायरी, संस्कृत नाटकन तँ अदबी तन्क्रीदस छु कशीरि हंदि द्यत यस-वँ-तस व्योद । यिथै पाँठि यलि इस्लाम कशीरि मंज आव

* Central Institute of Indian Languages, Mysore-570006.

तमि पतें सजे यि कशीरि हंदिस तमद्वन फन, तें
 अदबस मंज फारसी-अरबी तमद्वनकि असर ।
 यिमन द्वन मजबूत तमद्वनी ज्वयन हुंद सजुन तें
 श्रपुन छु कशीरि हंदन इब्तिदोई तें वस्ती अदबी
 शाहकारन मंज टाकारें पाँठि लब्बें यिवान । अकि
 पासं छि असि निश ललद्यदि हंदि वाख, यिम
 रूहाँनी तें सूफियानें अनुभवौ सूँति मालामाल छि
 तें यिम काँशिरिकिस संस्कृत दार सूरतस मंज
 जाँहिर करनं छि आमँति । ब्ययि पासं छि शेख
 नूरुद्दीन (नुंद) रेषि संदि श्रुँकि (इलूख) यिम
 सूफी फलसफें सूँति बैरिथ छि तें यिम फारसीदार
 काँशिरिस मंज रूहाँनी तजरुवन हंज अक्कासी
 करान छि । यिम सनेवनि तें सजवेनि तमद्वनी
 त्रायि-ग्रायि आसं स्यठहँई मजबूत । चुनांचि छे
 यिम जबाँनि तें अदब अलावें कशीरि हंदन तम-
 द्वनी इजहारचन ब्ययन ब्ययन सूरचन मंज अज
 ति टाकार पाँठि नमूदार ।

काँशिरि जबाँनि हुंद तें अदबुक मूजदें दौर
 सपुद तमि विजि शुरू यलि द्रुस्तिस मुल्कस तमद्वनी
 एतबारें नवँजाय यिन आँसन, ह्यचमँच यलि जन
 द्रुस्तिस एशियाहस अंदर सियाँसी आज्ञादो हुंद
 व्याँलिवाफ़ चलान ओस, यलि कौमपरस्ती तें
 कौमिक नव ताँमीरँकि खयाल दरन ह्यतिमँति
 आँसिन तें यलि लूकन अचानकँइ सही, पनन्यन
 जबाँन्यन अदबन तें तमद्वनन हंज अहमियत मोलम
 गछान आँस । कशीर रुज न यिमौ तब्दीलियो
 निशि मुछि, बलिक सपँज स्व नीम-वरि आजम
 कयन समाँजी, सियाँसी तें अदबी हालातन न्यस्वत
 ज्यादें बेदार तें खबरदार । काँशिरि अदबकि यमि
 नवि दौरँकि अलमबदार आँसि जिंदकौल 'मास्टर
 जी, गुलाम अहमद 'महजूर', अब्दुल अहद 'आजाद'
 हिबि शायर ।

यिमो कोर काँशिरि शायरी हंदिस असलूबस मंज
 नव्वर, खयालँच जिद्दत तें मेछर पाँद । यिमौ क्रँर

अखतुय काँशिरि शायरी फारसी-अरबी कि ग्वबि
 असर-रसूखें निशि ति आजाद, यि बनावँख नवि-
 सरें जानदार, वक्तँकि मौजू आयि ज्यादें वननं तें
 यि आयि अदबी शिठन्यार निशि बचावनं । मह-
 जूरन करनोव खासकरिथ काँशुर अदब अख नोव
 रुख यस्तियार । तसुंद सारिवँय खोतें बोड़ द्युत
 छ रसूमातन पाबंद लोल तर्क करन, व्वपर अलामँच
 फारसी-अरबी शायरानें तौर तरीकँक गैरफितरी
 मंजर तें सौती निशान बदलाँविथ तिमन हंजि
 जाबि तमि तमद्वनँकि मानिदार मौजू, अलामँच
 तें हकीकँच वर्तावनि, यमि तमद्वनँच यि जवान
 असली तलें नुमायंदें छे । यि आँस बँड फरक—
 अदबी ग्वलामी मंज नीरिथ आज्ञादो हंदिस इज-
 हारस मंज पोद त्रावनँच । महजूरन द्युत काँशिरिस
 अदबस मंज समाँजी तें सियाँसी नज्मँ शुरू करिथ
 तरक्की पसंद नहँजन ति कँज् । महजूरन व्याख
 बोड़ द्युत ओस 'क्वंगपोशुक' शुरूआत । यि ओस
 तरक्की पसंद अन्सरन हुंद अख रिसालें, युस
 अँकिस मुनज्जम अंदाजस मंज काँशिरेन अदीबन
 हंदि जरूरियात पूरें करान ओस । काँशिरिस नस-
 रस व्वतलनस मंज मदद-छुन ओस अम्युक अख
 बुनियाँदी मकसद ति । अँमि कँर अब्दुल अहद
 'आजाद' हिव्यन अदीबन, यिम उर्दूहस मंज लेखान
 आँसि लूबँवनिस काँशिरिस नसरस मंज लेखनँच
 तहरीक । मगर व्वजि छु सानि खाँत्र 'क्वंगपोश'
 अख प्राँज् यादगार । वुनिकिस छु नं यि चलान
 तें म्यँ गयि न तिछ कांह कूशिश ति नजरि यम्युक
 मंशा यि ब्ययि जारी करन या युथुय ह्यू व्याख
 कांह रिसालें चलावुन आसि हे । शायद छु अमि
 खाँत्र व्याख 'महजूर' बकार ।

'महजूर' 'मास्टरजी' तें 'आजाद' संघौ तह-
 रीरौ सूँति युस बार इन्कलाब पाँद सपुद, सन्
 १९४७ ई० मंज कोर तँमि पूरें पाँठि जहारें तें
 अथ जजबस लोग पाकिस्तानकि कशीरि प्यठ हमल

करनँ सूँति वुतुश । जाँगीरदारानँ निजाम ह्योतुन
 आवसुन तँ आज्ञादी हंघन यिमन अन्सरन ओताम्
 कलँ तुलनँ आँस्ति न दिवान, तिम ह्यँतिन ननि-
 वानँ नँति नेरँति । यिमौ हालातौ करि अकि पासँ
 नवि सँच तँ नँवि खाव बेदार तँ व्ययि पासँ ह्यतिन
 लूकन वार्याह् खाँवि ति चलँति, यि जन कांह
 तब्दीली यिनँ विजि अक्सर सपदान छु । यिमन
 हालातन मंज गयि अदीवन हंज अख नँव पुय
 नमूदार, यिम नँवि मौजू तँ नवि हैयच ह्यथ आयि
 तँ तिमौ सूँति लोग काँशिरि अदबकिस नविस
 दौरस ग्वड़ । अथ सिलसिलस मंज छु दीनानाथ
 नाँदिमुन द्युत खास अहमियत थावान । वजातौर छु
 यि कैचौ 'नादिम दौर' करार द्युतमुत । सु छु
 वनि ति लेखान तँ सु छु वजाति खुद अख
 इदारँ । यि वनुन छु गलत जि यि नोव दार 'शुरु
 गछनस सूँति क्या गयि प्रानि सारेय रिवायती
 नहजँ खतँम । बल्कि थोव कैचौ अदीबौ तँ ग्वन-
 मातौ प्रानिस सूँति पनुन अदबी पैवस्त वरकरार
 गालिवन ह्योक न यिथ्यौ अदीबौ शायरानँ इज-
 हारन हंजौ रिवायती हैयँचौ निशि पनुन पान
 आज्ञाद करिथ । मगर अथ सूँति द्युत तजरुबौ
 नव्यन हैयचन जन्म मिसालि पाँठि आयि आज्ञाद
 नज्मँ, नज्मि मुअरा, सानेट, माँनोलाँग तँ आपेरा
 बेतरि लेखनँ ।

यि वान असि ब्रूही जि काँशिर छे दर्द टोलँ-
 चन जवाँन्यन सूँति करोबी तौर वास्तँ थावन
 वाज्यँति जवान, यँमिक बोलनवाँलि कशीरि
 हंजि वादी तँ अथ अदिपँखि किस अलाकस मंज
 लगभग बुह (२०) लछ लूकँ छि । दुनियाचन
 व्ययन क्वद्वती जवाँन्यन हदि पाँठि छि अथ मंज
 ति चकि लफ्जन हंज वनावट, मखसूस आवाजन
 हंज सूरत, लफ्जँराश, जुमलन हंज बुनियादी ततीब
 तँ लफ्जन हंदि मानि व्वतलनँकि इतिकोई दर्जि ।
 अम्युक छु प्रोन अदब, जदीद शायरी, नसँर ति तँ
 अथ मंज ति चलेयि वार्याह 'वाद' तँ 'तहरीक'

बेतरि । म्योन खयाल छु जि म्यँ वोन नँ अमि
 जवाँनि तँ अदबक्यन अहम पहलूहन न्यस्वत वनि
 किही । यि कथ छि अँस्ति साँरी जानान जि जवान
 छे विजाँती अकि समाजुक व्यवहार, ल्यहाजा छ
 अम्युक वडन-प्रथुन ति लाँजिमी तौर समाजचन
 सरगमिन सूँति वावस्तँ तँ यि छु न अलग पाँठि
 अँनँद्रिय सपदान । म्यानि खयालँ छु नँ कुनि
 जवाँनि हंजि तरकी हुंद मानि यि कि यि गछि
 फकत कांह टोलँ बोलुन, हालांकि यि छे अमिच
 बुनियादी जरूरथ । म्याँनि किञ् गौ कुनि जवाँनि
 हंदि वडनुक मतलब यि कि इनसाँनी सरगमिन
 हंजन अलग-अलग दायरन मंज मिसालि पाँठि
 अदब, तालोम सरकाँरी नज्मो-नस्ख तँ सायँसी
 तहकीकस मंज कूँचि कामयाबी सान यियि यि
 जवान वर्तावनँ । यि ति छु याद थवनुक जरूरत
 जि युथय इन्साँनी कारोबारक्यन यिमन मखसूस
 दायरन अन्दर जवान परनावन यियि, समाजँकि
 दोह-दिशिक जरूरियात छि अथ मंज नव्यर पाँदँ
 करान तँ कुनि खास जवाँनि हंदि वडनँ तँ जहार
 करनँच अमल छे शुरु गछान । मगर अथ सूँति छु
 यि शतँ वावस्तँ जि स्वँ जवान तँ यिमन मखसूस
 दायरन मंज अम्युक वर्तावि गछि अमिचि तरकी
 हंदिस कुनि महलस प्यठ सरकारँच या मजहबी
 तब्लीगी इदारन हंज सरपरस्ती हाँसिल करुन ।
 अदँ यिमौ मंज यस अथि ति मुतलकँ तमद्दनस या
 समाजस मंज इकिदार आसि । अयि एतबारँ
 पररवानँ किञ् छ म्य यि भोलूम जि काँशिरँय
 आँच छे तिछ अख जवान, यथ कँह लूख बोलान
 छि तँ यम्युक अदब ति छु । गौ जि अम्युक वर्तावि
 छ अमिक्यन बोलन-वालयन तामँय महदूद तँ कुनि
 हदस ताम छु अथ मंज कम कामँ तखलीकी अदब
 तयार मिसालि पाँठि शायरी तँ नसँर बेतरि ।
 अथ मुतलक रोज काँशिरि जवाँनि, अँमिकिस
 अदबस तँ वर्ताविस मुतलक कँह ठोस वाक्कात पेश
 करिथ पनँञ् रायत्रायि साबित करुन दिलचस्प :

१ — काँशिर छे न जांह ति जम्मू कश्मीर स्टेटस मंज कुनि सतहस प्यठ जरिये तौलीम कनि वर्तावनें आमंच तें न छे वुनि मुर्वज । ओतरें ताम् ओस नें यि स्कूली तौलीमि हंदिस प्राइमरी दर्जस मंज बतौरि अख मजमून ति परनावनं यिवान ।

२ — अगरचि काँशिर हिन्दुस्तानकिस आईनस मंज अकि कौमी जबाँनि कनि तस्लीम करने आमंच छे ताहमछे नें यि जम्मू कश्मीर स्टेटस मंज सरकारी जवान । अमि बापथ छे उर्दु जवान वर्ताविस मंज । यि छे शायद कुनी हिन्दुस्तानी स्टेट, यति गैर मुकाँमी जवान सरकारि जबाँनि कनि तस्लीम करने छे आमंच । अमि व्यखचारें बापथ योदवै कांह सफाई पेश छे नें करने यिवान, ताहम छु बासान जि यि आसि स्वें नाहमवारी कम करने खाँत्रं करने आमंच योसँ जम्मू कश्मीर स्टेटचि मूजदें सूरंच हुंद तसव्वुर बरकरार थवन वाल्यन तमद्दनी तें सियाँसी अन्सरन हंजि क्वद्वती तजादें म्वख पाँदें गाँमच छे । यि न्वक्तें वाजेह करने रवाँत्रं ह्यकि इन्सान साफ पाँठि तिम त्रे तमद्दनी (अवमूजब लिसाँनी) अन्सर वदि कंडिथ यिमौ अथ सियाँसी शकल दिचमंच छे । लहाख छु तिब्वत-बर्मी, जोम हिन्द आयोई तें कशीर असली दर्दी । यि द्वालाबें छु नें हिन्दुस्तानकिस ब्ययि कुनि ति स्टेटस दरपेश, यति हरगाह कांह इख्तिलाफ छु ति, सु छु या तें मुकाँमी बोलि हुंद या ओर न्यब्रं प्यठं आमति कुनि अकलियती टोलुक या टोलन हुंद । मगर यतिक इख्तिलाफ छि ज्योग्राफियाँई, तमद्दनी तें खानवादाकि इख्तिलाफ । इमन हालातन मंज ओस ब्रूहिमंय सूरत बहाल थवनंच वाहिद वथ तिछि जबाँनि राबितंचि जबाँनि हुंद दर्जि छुन, योसँ न कुनि ति

तमद्दनी टोलस सूँति बाबस्तें आसि है । यि छ सु फाँसलें, युस असि हिन्दुस्तान्यो हर हमेशि मोनमुत तें पसंद कोरमुत छु । शायद छे वुनि ति यहै याँच पसंद काँबिलि-कबूल ।

यिमौ द्वयौ हालातौ मूजब-यानी सरकारी तें तौलीमी दायरन मंज काँशुर तसलीम न करने म्वखें ओस यि क्वद्वती कि अमि जबाँनि हंदि वर्तावें क्यन ब्ययन लोकट्यन दायरन प्यठ ति प्यौ अम्युक असर । तिक्याजि तिम छि अथ आवेजें आसान । अमि मूजब ह्यच नें काँशिरिस मंज कांह तहकीकी काम बाजाँबितें शुरु सपदिथ । यम्युक नतीजि यि छु जि तखलीकी क्यो ब्ययि संजीदें अदबंच नशोनुमा रुज नें हस्वितवका जाँरी । चूकि काँशिर जवान आयि न सरकारी व्यवहारस मंज तस्लीम करने, क्वद्वती तौर ह्यच नें यि लफज ति असलूबचि रिवाँयती तंग दायरें मंजें न्यबर नीरिथ । अवं मूजब छे ब्ययौ जबाँन्यो मुकाबलें काँशिरिस मंज लफजन हंज तंग दामनी ज्यादा नेंनि । कमयें काल गौ, यलि जन ग्वड़निचि लटि सरकारी एहतमामचि कश्मीर अकादमी काँशिर डिक्शनरी तैयार करिथ छाप कर्मच छे । अखबार-नवीसी हुंद आलम ति छु युथुय । काँशिरिस मंज न छु कांह रोजनाँम, न कांह हफ्तवार या माहवार रिसालें या अखबार—चाहे सु सियाँसी आसिहे या अदबी । कालेज मैगजीनन मंज छु कुनि कुनि कोशुर बोग नेरान । बचन हंदि अदबंच, निसाँबी किताबन हंज तें टेकनीकी क्यो सायंसी—किताबन हंज ति छे यहै सूरथ ।

कश्मीरि मंजय काँशिरिच यि जबूहाली छे अख तमद्दनी आफत, यमि किञ् अमूमन काँशिरेन दिल हंदरान छु । तोति छे असि व्वमेद जि नवि पुयि हंदि लिखाँरि, तें तौलीमी माँहिर थावन

कृशिशि जाँरी तँ रेडियो तँ टेलिविजन कि बर्कतँ
लगि गालखातस त्रॉविमितिस काँशिरिस आयंदें
व्वद्भव ।

बहरहाल, युस दर्जि काँशिरिस शुबि, योसँ
तरकी अमिकि अदबुक तकाजँ छु तँ अम्युक वर्ताव

युस अथ करनँ गछि युन, छु व्ययौ कथौ अलावँ
यमि जरूरतुक ति तलबगार जि कशीरि हंज
सरकार तँ मर्कजी हकूमत, साहित्य अकादमी तँ
मुलकँक दाँनिशवर गछन अथ कुन फौरम तवज्जुह
दिन् । हालात ह्यकन नँ आँनंद्रिय सुधरिथ ।

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—मोतीलाल 'साकी'

पायॅरि मन्दर छु मलंगपोरें किस जनूब मगरिबस तें पुलवामिकिस जनूबस मंज दशवै जायौ प्यठें तक्ररीबन त्रे मील दूर नोंगरें वुडॅर दामनस तल । यि वुडॅर छे अजकल कोयिल वुडॅर नावें लूकन व्यँज तें अथ प्यठ छु व्वजि हवाई अडॅ । मंदरस सूँत्ति छु लफिज पायॅर अमि किञ् वाट्नेँ अमुत तिक्याजि यि छु पायॅरि गामकिस शुमाले-मशरिकस मंज क्वलें-बँठिस प्यठ ताँमीर सपुदमुत । व्हीनी तें कनिघम छि पायरिस 'पायछ' नाव लेखान, यमि किञ् वार्याहन किताबन मंज अथ मन्दरस 'पायछ मंदर' नाव दिनेँ अमुत छु ।

पायॅरि मंदर कर छु ताँमीर सपुदमुत तें यि कॅम् छु ताँमीर कोरमुत, तथ मुतलक छु नें वुनिस्ताम स्यकें पाँठि केंह ति मोलूम सपदिथ ह्योकमुत । कनिघम छु लेखान जि यि मन्दर छु राजें रानादतन (४८३-४९० ई०) ताँमीर कोरमुत तें फर्गसन छु अथ त्रुवाहिमि दॅहिल्युक ताँमीर करार दिवान । तॅम् संदि किञ् छु यि मंदर नरेन्द्र साँमुन, यम्युक जिकिर कल्हनन छु कोरमुत । कनिघमँन् निशानदिही आँस तथ सूरतस मंज मानेंन-लायक, हरगाह यि विष्णु मंदर आसि हे तें व्ययि आसि हे अम्युक तजि ताँमीर प्राणि अंदाजेंच बावथ करान, मगर ग्वडें अनवारि छु यि शिव मंदर तें दोयिम छु अम्युक ताँमीर ति चे.नवन दिवान जि यि छु वार्याह पतें ताँमीर सपुदमुत ।

राजतरंगिणी मंज छु नोंगरुक जिकिर सँतिमि तें आँठमि तरंगि मंज करनें अमुत । आँठमि तरंगि मंज छु यि जिकिर मङ्क डामर संदिस सिल-सिलस मंज अमुत, युस अमी शहरुक रोजनबोल ओस । कॅहमि-बॅहमि दॅहिलि ब्रोंह छु नें अमि कस्बुक जिकिर कुनि शयि ति नजरि गछान, यमि तलें वासान छु जि यि नेंगर छु वर्मन खानदानकि ज्वालें पतें या तें आबाद सपुदमुत तें न तें किथ ताम कॅजि मशहूर गोमुत तें पायॅरि मंदर ति छु अमी नौआबाद कस्बें-क्यन ताँमीरन मंज शामिल ओसमुत । पतें छु यि कस्बें किथ ताम कॅजि व्ययि गालखातस गोमुत, मगर नाव छु अथ मुलहकें वुडॅर सूँत्ति वाट्नेँ अमुत ।

पायॅरि मंदरुक तजि ताँमीर छु द्वन कथन कुन इशारें करान—ताँमीर काँरी मंज प्वस्तेंकाँरी, मगर मुर्चगरी मंज फॅहरेर । कशीरि मंज सपुद ताँमीर काँरी हंदि उरुजुक दौर ललितादित्यस प्यठें शुरु तें यि रुद शंकर वर्मनस ताम फाँफलान तें काड़ कडान । पतें योदवै ताँमीरकाँरी मंज प्वस्तेंकाँरी डंजि रुज, अमापोज मुर्चगरी मंज रुज न तिछ हिश नफ़ासत, योसँ वूँत्तिपोर मंदरन मंज नजरि छे गछान, बल्कि रॅट पतें नफ़ासतेंच जाय फॅहरेरन, युस असि पायॅरि मंदरचि मुर्चगरी मंज नजरि छु गछान ।

पायॅरि मंदरकिस तजि ताँमीरस प्यठ कथ करनें ब्रोंह छे यमि कथि हंज चे.नवन दिनि जरूरी

बासान जि योताम् जन कशीरि मंज मन्दरन हंदि
तामीरुक तालुक छु शिल्पे, शास्त्र मूजुब छि अमिक
कायदे गंडिथ तें खरें । अमापोज कशीरि मंज छे
नै यिमेन खरें कायदेन हंज पाबंदी सखती सान
करेन आमेंच, बलिक छे अथ मामलस मंज कांशिर्यौ
पननि अकलि तें जरुरतस काम ह्येचमेंच । दर
असल छु कशीरि हंदिस तज्जि तामीरस पनुन अख
ग्रंदाज तें अनहार । अथ छु केंछा चीनी तें रूसी
असर ति तें यूनांनि असर ति । हिन्दुस्तानि असर
ति छुस, मगर अमि हुरेमान छुस पनुन ति वार्याह
केंह । यिथ पाँठि प्यौ अख सु फनि तामीरुक स्कूल
पन, यथ वार्याहौ जवयौ सग द्युत, मगर फुलै तें
जहार छुस पनुन । तामीर काँरी मंज योतामथ
कांशिरेन प्रान्यन मंदरन हुंद तोलुक छु, तिमन मंज
छि थंभ डोरिक तर्जकि मगर मंदरन हंज अंदरुनी
तर्तीब छे हिन्दुस्तानी ।

पायैरि मंदरस चवपासे दर्वाज आसनें किञ्
गोछ यि ब्रह्मा मंदर गंजरावनें युन । अबुल फजल
छि कशीरि मंज मंदरन हंज ग्रंद करान लेखान जि
यति छि चोर ब्रह्मा मंदर आसिमित, मगर अथ
कथि छु मंदरस मंज बागुक शिवलिग तें खसवैनि
आफ्ताबें हंगस प्यठ वतलाविथ ध्यान मुद्रायि
मंज शिव सुंद आकार नफी करान । ववजि वनहौ
जि शिव लिग मा छु पतें मन्दरुक हिसें बनावनें
आमुत, मगर दर्वाजें हंग छु स्यदि-स्योद असैली
तामीरुक हिसें । हर्मन गुइज छु पायैरि मंदरकिस
तज्जितामीरस गुप्ता दौरिक पोतकालकि तज्जितामी-
रुक असर आसनेंच बावथ करान, मगर अमिक
यम छि डोरिक तर्जकि । डोरिक तर्जक्यन थम्बन
छु डोरेन हुंद तेदाद मुकरर, अमापोज कशीरि
मंज छे नै अमि मुकरर तेदादेच ति पाबंदी द्रींठि
इवान । कुनि जायि छु डूरेन हुंद तेदाद हुरेमानें
तें कुनि कम । गर्तः मूजुब छु पायैरि मंदर पांद्रेठनस
सूति वाठ ख्यवान, अमापोज दुवारिस पशस मंज

छस कम-कासैं फरेंक । अथ छे द्वन पशन मंज बागेंच
लाद ज्यादे न्यवर तें टाकारें तें टूपिस प्यठ दुबैनोट
या कलेश वनाविथ । अहरांमि चालि दुवारिस
पशस मंज बाग लाज छि चारखानन मंज पोश
वनाविथ तें राँठ खौरिथ । लाज हंज यि मुर्चगरी
छे रयठाह ब्रयिवैजि तें दिलचस्प । यि लाद छे
अत्यन क्लासिकल तर्जचि जेहें पचि वदल इस्तेमाल
आमेंच करन । कलशस ति छि पोश वनाविथ,
युस व्वगस छ्यदुन छु करान ।

मंदरुक प्यठिम तामीर छु सिरिफ देहन कन्यन
हुंद । अंदरि किञ् छे लबें सादे, मगर तालव छुस
गुबंद चालि, यथ मंज बाग बर्जस्तें पंपोश छु वना-
विथ । गुंबदस वोनिमि तर्फें छे तूवार डूर कंडिथ
तें व्ययि छिस अंदि अंदि मालि फल्यन हंदि दायरें ।
मालि फल्यन हुंद यि दायरें छु यूनांनि असरेंच
चे नैवन दिवान, यलि जन मेहराबन मंज बाग परवें
करिथ मुर्च छे यक्षन हंज, यिम पशस तसव्वुराँती
तौर डख छि रेंटिथ । मन्दरुक गुंबद या डुमठ छु
करन प्यठ, युस श्यन तूवारेन हाँशियन हुंद छु
बन्योमुत । मंडवस मंज बाग छु आँठकूनल प्रणालि
मंज शिवलिग इस्ताद । सिम्हासनस प्यठ छु तें
रवसैवनि आफ्ताबें मंदरकिस तूवैतरिस दर्वाज
हंगस प्यठ छु चाटकोट करिथ शिव सुंद आकार
वतलाविथ, युस कुलि सायि करिथ छु । कुलिस
प्यठ छि शिवभक्ति आयैति हावनें, यिमौ मंजें ज
जैनि यूँरपि अंदाजें जंगें अवेजां त्राविथ छि
विहिथ । दयाराम साहनी छु अर्थ मूर्च लोकेश
नाव करान युस बकौलि भण्डारकर पशुपति सुंद
अख नाव छु ।

अमी दर्वाजें किञ् छे मंदरस मंज अचनें बापथ
हेर । चवशवैनि तर्फेन हंदि दर्वाजें छि चुकूजल,
यिमन प्यठ तूवैतरि हंग तें अंदि अंदि मेहराबि
चालि कर छ । (दर्वाजें) हाकौ कनि यिम थम्ब

इस्तादें छि तें यिमन प्यठ हंग दैरिथ छि, तिमन छि
 टूप् लबि अँज जोरि वनाँविथ तें थम्बें शेर छि दाग
 दिथ दाँदें नखें चालि । अमि कँस्मँक् थम्बें शेर छि
 ईराँनी ताँमीरन मंज द्रींठि इवान । शुमालें पास
 हंगस प्यठ छु शिव सुन्द भैरव अकिस जँनिस पतें
 दवान हावनें आमुत, युस तस चलान चलान पोत
 फीरिथ आँर-बँचौँ अँछौ छु वुछान । भैरवस पँत्ति
 किञ्छु ज्यूठ हँसिकँर आमुत हावनें । वसँवँन्
 अफताँव हंगस प्यठ छे श्य नरि कँरिथ शिव संज
 नचनस मंज मस्त मूरथ खँनिथ । अँमिस छे
 प्यँठिमि जँ नरि थोद डुपटचि जँ लोँचि रँटिथ ।
 मँजिमि जँ नरि छे चे नँवन् आयि तें बँनिम्यौ द्वयौ
 नर्यौ मंजँ छुस दँछिनिस अथस मंज त्रिशूल तें
 खोवरिस अथस मंज पोश । खोवरि तर्फँ किस

बँनिमिस कूनस प्यठ छु रवोवरि तर्फँ: अख जोन
 वीणा वायान तें रवोवरि अँदें ब्वन पहन ब्याख जोन
 तबलें ।

जनूबें तर्फँकिस हंगस प्यठ छे त्रे कलें कँरिथ
 शिव संज मूरथ यथ जँ नरि छे, कौनिविस बँद्र-
 पीठस प्यठ हावनें आमँच । अथ मूरँच छु योज्जि
 नाँलि । अमि हंगँकिस खोवरिस कूनस तलें कनि
 छे पार्वती बिहिथ । ब्ययि ति छे अति त्रे मूर्चः,
 यिम संन्यासि छि वासान । यक्षन हँदि आकार छि
 दिवतहौ प्यँठि नजरि गछान तें यिम थम्ब कूनन
 प्यठ छि, तिमन हँदि शेर छि पोशौ सूँत्ति शुब्रावन
 आमत्ति ।

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काँशिरि लुकें बाँथ—वनवुन

गुलाम नबी 'नाँजिर'

काँशिरि लुकें-बाँथ छि काँशिरि तहजीब तें तमद्द-
नँच बुनियाद मुहैया करान । काँशिरिस तहजीबस तें
तमद्दुनस म्वल-तुल करनँ विजि छि लुकें बाँथ जेरिनजर
थवनँ जरूरी । यि छु अख सँदँर, यथ मंज रंगें-रंगें लाल
तें जवाँहिर पूशीदँ छि, यिम सानि तहजीब तें तमद्दन-
किस डयकस गाहनावान छि । यिम छि काँशिरि जवाँनि
तें समोजी वर्तविन हुंद अख इतिक्रॉई तवाँरीख पेश
करान ।

लुकें बाँथ क्याह गयि ? लुकें बाँथ गयि तिम बाँथ
या हरि, यिम जन लुकौ शुर्यौ प्यठँ बड़यन ताम् मुश्तर्क
तौर तमी किस्मँकि हालात तें दिक्कत पेश यिनँ किब्
तखलीक आसन कँरिम्ति । अथ मंज आसि नँ कुनि खास
तवकुक या फ़र्दः सुन्दुय योत दखँल या अथ न ह्याकि
काँह फ़र्द या कँह महदुद तेदादँकि अफ़राद दावा कँरिथ
जि यि छु म्यानी या सानी ओत मनँ वुज्योमुत तें आम
लुख छि अमि निशि अलग या फलॉनि सुन्द छु नँ अथ
सूँति काँह हिसे । गोया लुकें बाँथ छि सारिवँय ब्रोंठ
हिशरक तें सेक्यूलर जम्हूरी अन्सरक नमुनँ पेश करान तें
ओमियतकिस जजबस रँछरावान । अमिक काँत्याह वस्फ
छि, तथ छु न शुमारँय । तिम गंजरावनँ बँ वुनिकयन ।
बँ करँ सिरिफ़ 'वनवुन' हना व्यछनावनँच कूशिश ।

काँशिरयन लुकें बाँतन हंदि छि लगभग सथ क्रिस्म ।
तिम छि यिमः—(१) मंजलि बाँथ, (२) शुरि बाँथ,
(३) प्रचँ, (४) न्यन्दँ बाँथ, (५) छकरि बाँथ तें
रोवि, (६) वनँवुन, (७) लड़ीशाह (यि छु बहस-
तलव) ।

काँशिरिस रोविस तें वनवँनस मुतलक छु म्योन
तहकीक यि जि यि छु वाखौ तें श्रुक्यौ ख्वतँ ति प्रोन ।
तिकयाजि साइ श्यँ हथ वँरियि ब्रोंठ ति आँस जोरुर
यति शायरी या लुख आसहन जरूर कँह गूंगरावान,
खसूसन जनानँ, यवस जन आम हिन्दुस्तॉनि समाजस मंज
अमूमन मदँ संज मोहताज छे रूजमँच, यथ पतँ कनि
शिव तें शक्ति हुंद तसव्वुर ओस । अथ असरस मंज छे
कँशीर जादै पाहन आँसमँच । अवं किब् आसिहे यति
जनान ज़्यादै पाहन पनुन बोर तें जिमँवाँरी लोचरावनस
मंज अथ गूंगरायि तें वनँवनस काँम ह्यवान । अमि तलँ
छु वाजेह जि जनानि छु बुनियाँदी तौर यतिचि शायरी
तें ग्यवनस पननि खूनँ सूँति सग द्युतमुत । अमि किब्
छु वनँवुन तें रोव सारिवँय शारँ-जाँची मंजँ प्रोन सर-
मायि । अम्युक नोन सबूत छु वाख तें श्रुँकि पानै पेश
करान, यिहँज बहर वनवँनिस सूँति रलान छे । वुछितौ
अकि वाकँकि ग्वड़निकय् जँ पद छि अकिस वनवन-
हुरिस सूँति लगभग बराबर । नीतोन अकि वाकुक
ग्वड़न्युक न्यसँफ़ हिसे तें अख वनवन हुर तें रलॉवितोस
वजन तें बहर—

वाख :

आमि पनँ सोदरस नावि छस लमान,
कति बोजि दय म्योन म्यँति दियि तार ।

वनवन हुर :

विस्म्यला काँरिथ ह्यमै वनवोनय,
साहिवन अंजॉम ओनोये ।

काशिरिच सारि वँय प्रॉब् ब्याख शॉयरी याने
वचनँच शॉयरी, योसँ जन हब्बे खोतूनि कँर, स्व छे
वाजेह पाँठि अँथि यिवान जि यि छे रोव्यन हँदिस बुनि-
यादस प्यठ । बहरहाल यि छु ज्यूठ बहस । बँ करँ यति
हतुल्-इमकान वनवँनिस मुतलक म्बखसर व्यछनै पेश ।

वनवुन :

यि कुस न वनि जि वनवुन छु लुकँ-बाँतन हुंद अख
सरमायिदार तँ बोड़ हिसँ । लुकँ बाँतन हंज रंगारंग
पोशिवारि हंज फ्वलँवन् तँ सदाबहार ग्वलाब थँर, यँम्
बाक्री पोशि-जाँचन अथ चमनस मंज रुजिथ शूब, ख्वश-
व्वय तँ हुस्न द्युत । यि छे असलियँच तँ पजरस प्यठ,
आँविल्यन तँ जाँविल्यन, नरम तँ नोजुख पज्यन तँ
हकीक्री जज्बन क्यो एहसासन हंज शूबिदार शकँल तँ
जवान । अथ अंदर छि हतँ बँदि रंग तँ जिन्स मूजुद ।
यि छु काँशिरि ज्यहनुक तँ दिलुक अख फ्वलँवुन तँ
हमेशिबहार पोशि-गोन्द । अथ पोशि थरि छु न हरुद
ह्यकान किही कँरिथ, बल्कि छुस सारिवँय सोन्तौ पनुन
हवा, रस तँ पै, ताजगी, फुलै तँ बजस्तगी, मस्ती तँ
यावुन ताँसीर तँ मुश्कि अदफरँच मिलवन, सरसब्जी तँ
शाँदाबी बखशमँच । सारिवँय ग्रसमी पनँब् गरमी, जोश,
ग्रेख, वजन तँ स्वनहारैर डालि द्युतमुत तँ सारिवँय
वन्दौ पनुन सह तँ श्यहजार बागि ओनमुत । अमिच
जवान छे सोम, सादँ, शीरीन, रँसिज, दमँ दमँ सरताजँ
तँ साँदवारि, नोजुक, लाँव तँ हसीन । अथ अन्दर छे
ग्वलाबँच तहदाँरी, नमीँ, पिशजार तँ हलीमी, ग्वलालँच
मदी तँ रतँलि रंग तँ दँदिमति मोसुम जिगरँच शिहिज
त्यह ति पूशीदँ । यि छे खॉलिस पाँठि जनानन हुंद चीज
तँ अथ अंदर छे यहै नजाकत तँ जाँविजार, हया तँ खूब-
सूरती, जूनि तँ तारकन हुंद हुस्न तँ तड़पुन, चश्मँ
श्यहलावन बोल गाह तँ गाश हुरावन बोल नूरानँ
प्रजलान । अमिक हुरि छि सिरयिचन स्वनँ-जँचन हुंद
म्बलँवुन खजानँ, यथ अमूमन सिरयि लूसिथ राँच हँदिस
गटँ-गँहलिस मंज ठान व्वथान छु तँ दिल-जिगर क्यन
परन परन गहनावान छु तँ मनस तँ घमागस व्वलसनस

अनान तँ शोलनावान छु । अथ अंदर छु मौजूहन हुंद व्य
आँथ वुसजार । पननि पननि मौकँ-महलँ मुताँबिक छि
अथ अंदर हालातन नज्म करनँच तँ जज्बातन ज्यव
दिनँच पूरिपूर अहलियत । अमिच बँहर तँ बँदिश छे
काँशिरिस ज्यहनस खसूसन जनानन हँदिस तखलीक्री
कुव्वतस तीच व्यज तँ आजमूदँ जि काँह हालथ वुछान
वुछान तँ जरूरथ प्यवान प्यवानँय छे यि सूरथ नज्म
सपदान तँ वनवनकिस खजानस बरँती करान । यि छु
काँशिरि ज्यहनुक अक्स हावान तँ अँमिच फनी महारथ
साँबित दिवान कँरिथ जि काँचाह बुलंद तँ बाला छे यि
ज्यहनियथ द्वहै रुजमँच । यि छु अमिकुय क्वबः जि हतँ
बघौ वँरियौ प्यठ छु नँ यि सीनँ-बँ-सीनँ तरँवुन म्बस्तँदानँ
ति रोवमुत बल्कि छु राँवि राँवि ति रछ् रनँ आमुत तँ
मँशिथ गाँछि-गँछि ति वाँलिजि हंजि मश्कँपचि प्यठ
रतँ मिलँ ज्यवि नोकँ कि कलमँ सूँत्ति लेखनँ आमुत ।

पननिस पननिस मौजूअस वखनै करनँ विजि छु
जनानौ मुनाँसिब हालाथ, माहौल तँ हवानवा नजरि तल
थोवमुत । स्वै जवान, सुय वजन, तिमै लफज तँ सुय
जाँविजार तँ कुव्वथ छु अथ अन्दर मालि मूजुद रोजान
युस अथ मौकस तँ मँहलस मुनाँसिबि हाल आसान छु
ओमुत । अथ अन्दर छु बे मिसाल तशबीहन तँ कुनि कुनि
इस्तिआरन हुंद ति अख भरपूर खजानँ तारख-नभँवि
पाँठि नपान, नवान तँ फ्वलान । प्रथ कुन हुरिस मंज
अमूमन केँह न तँ केँह फनकाँरी केँचन अवसाफन हुँ
वजूद नोन ।

केँह हुरि नमुनँ मुखतलिफ मौकन तँ मलहन हँ
यत्यन दिन् छु म्याँब् किज् मुनाँसिब । वँ कँर खाँद्
क्यन मुस्तलिफ मौकन वनवँनँ यिनँवाँलि केँह हुरि पेश-
सिरिफ अख अख हुर अकि अकि मौकु—

महाराजस मस कासनँ विजि—

व्वस्तँ कार आमै दुलदुलस खँसिथ,
बुलबुलस गोमय मस काँसिथ ॥

महाराजस माँज लागनँ विजि—

माँज लाग जल जल द्यद हो छै प्रारन,
द्यवँ हो गुलजारन फवलँ नम पोश ॥

महाराजँ पाँरावनस प्यठ—

जूनि हंदि चन्द्रँ तै ब्यन्यन हंदि बायो,
तारख सायो लाग यजमान ॥

महाराजँ होवुर नेरान—

होवरिचि वति छी खजूँर कुलि तन्दले,
चँ कम्यो स्वन्दरे तंबँलोवुख ॥

महाराज होवुर वातवुन—

शाबश कँरितौ अँमिस कोरि माजे,
यस है युथ राजे आंगन चाव ॥

महाराजँ घरँ वापस यिनँ विजि—

लालँ ओस गोमुत होवुर सालस,
तोरँ आव गिल ह्यथ पानस सूँत्ति ॥

वर्दन कपटावनँ विजि —

वरदन कपुट मै स्वनँ दूकारे,
कपटिथ थोवमै दारे प्यठ ॥

महारेनि मस मुचरावनँ विजि—

मस मुचरावन डोलँ मै गूमै,
लोग ये रुमै रेणुन आय ॥

पँछि यिनँ विजि—

वलरँचि गाड़ि छु स्वनँ सुंद कोण्डये,
ब्यनि आयि बाँयिस होण्डये ह्यथ ॥

महारेनि आब शेरनँ विजि —

थनि सूँत्ति मलँ थै दूदँ-सूँत्ति छलँ थै,
वलँ थै कोबँलि काकाँदस ॥

महारेनि साज करनँ विजि—

साज करोयै जुल्फ शेरोयै,
जाँविजि वाँकै पारोयै ॥

महारेनि वर्दन लागनँ विजि—

महारेनि लगँ है कँतिजे कम्बरस,
डोख दी पोशे अम्बरस सूँत्ति ॥

सबि बतँ दिनँ विजि—

असि कँर त्वहि किच अलँ तरकाँरी,
मालँ सान ख्ययिव साँ सारीये ॥

निकाहखाँनी विजि —

निकहन काकदस मिल प्यथी यो,
गिल जीनी थो कोताँरो ॥

महारेनि सखरावनँ विजि —

मालिनिच कोतँर कँरयो हवालै,
नेर व्वनि वाँरिविकि सवालै ॥

महारेनि डोलि खँसिथ—

डले द्रायिखै डूनि कुलि तँलिये।
जोशि सूँत्ति फोलिये बादम पोश ॥

महारेनि हंज वाँर्युव रवानगी—

ओश मै त्रावतम चाले चाले,
कांसि नाय अन्द वोत माले ने ॥

महारेनि वार्युव वातँवुन —

वारि विचि हेरे खँचखै अकि जेरे,
स्वनै सेरे थफ काँरिथ ॥

यिम वनवन हुर् छि मुसलमान खान्द्रँक्यन कँचन
मौकन हुंद अख अख हुर । व्वनि बूजितौ बँट खान्द्रँक्यन
कँचन मौकन हंदि ति कँह हुरि—

गरँनावै—

असि कँर म्यचि काँम पृच्छिथ गोरस,
ती आव परमीशारेस ख्वश ॥

दपुन—

दपने द्रायिखै दछि राँठ तँलिये,
अछँ दारि यजमन बाँई ये ॥

कूल खारुन—

रोपे पल काँकनि चँ निथ कूल थाजे,
बारे माजे छि माँजे राथ ॥

माँजि राथ—

सादँ गुलालँ ताँय अछे पोशो,
गछ हो कोरमै रंगँ रवकन ॥

दिवँ गोन—

पंडितन वीद वँन् पननिस चाटस
रातस करें हन हुमँ कुय संज ॥

यिथै कँजि छि वार्याह मौकँ-महल, यलि वनँवुन
थँन प्यवान छु । अँकिस-अँकिस मौकस प्यठ वनवनँ
यिनँ वॉलि छि हतँवँदि हुरि । अख खास कथ छे यि जि
बटन तँ मुसलमानन हँद वनवन छु अँकिसँय बहरस मंज ।
यिति छु अमिकि स्यठा कदीमी आसनुक सबूत । व्वजि
गौ बटनि छे वुनि मंत्रन हँदि पाँठि वनवान । मोलूम
छु सपदान, योहै आसि अम्युक कदीम तर्ज तँ पतँ ईरानी
मूसीकी तँ तर्ज योर वातँन सबवँ आसि लगभग हवँ
खोतूनि हँदि वक्तँ मुसलमानन हँदि वनँवनुक तर्ज सु
गोमुत, युस अजकल छु तँ व्वजि छि बटँ ति लगभग
यिथै कँन् वनँवन पसंद करान तँ नवि बटँ कोरि छे
आम तौर तिथै कँजि वनँवान । यि छु वाजेह, नोन तँ
जुवदार अँदाजँ ।

व्याख फकँ छे यि कि वँट वनवनँच जबान छे मंजि
मंजि संस्कृत आमेज हिंस तँ मुसलमान वनवनिस मंज
छि कुनि कुनि अरबी-फारसी लफज ।

न्वम व्ययि कँह हुरि बूजितौ तँ वुछितौ, यिहंजन
खुवियन तँ अवसाफन प्यठ ह्यकि अख वसी मजमून

लेखनेँ यिथ । परिथ गछि तिमन कथन वजन युन करँन
यिमँ अथ मुतलक वनन आयि—

महारेजि लगँहै कतिजे कम्बरस,
डोख दी पोशे अम्बरस सूँत्ति ॥

मस्तस चाँनिस तारख नपन,
दपन नागँ खँच हीये माल ॥

कोरि हँदि ज्यनै बबरि गोव व्यनै,
कूर्यै कुसुय कति ह्यनै आव ॥

यि ह साँ रछिमँच ख्वनि तँ ल्वले,
मतँ साँ दी तोस डोले आय ॥

अँसि नाय कुरी अजलस पूशी,
बाँरिव चाँन् तपँ रीशी द्राय ॥

अजकल छि जमानकि हेरँ फेरँ तँ सांयसी दौर
आसनँ मजबूब लुकँ वाँतन हंजन बाकी जाँचन मंज कुनि
कुनि कमी गॉमच, मगर वनवन छु अज ति हुरान तँ
ब्रोंह-ब्रोंह पकान तँ पनुन रिवायती कुवत तँ वुसजार
बरकरार थाँविथ । अर्गाचि व्वजि ग्वनँमातौ अमी तर्जः
वनँवन् लीखमँत्ति छि तँ वनवन ति छि यिवान, मगर
तिमन अंदर छु स्व असलियत सफ़ाँई तँ नजाकत तँ
जबॉन् हँद सु शोद इस्तेमाल नाबूद, युस लुकँ-वनवनँच
इम्तियाँजी शान नँन् थावनुक जिमँवार छु । अकिस
खान्दरस सूँत्ति सपुद हाल हालँय अकि लटि अख
असेम्बली मेम्बर शरीक । जनानन लोग पता तँ
वोनहस—

वति वति छी यो खजूँर कुली,
मीम्बर इसाँम्बली अख ।

पतिमि टुकरँकि इजहारँच सूरत छे यि—
'मीमबर ई साम्बली आव'

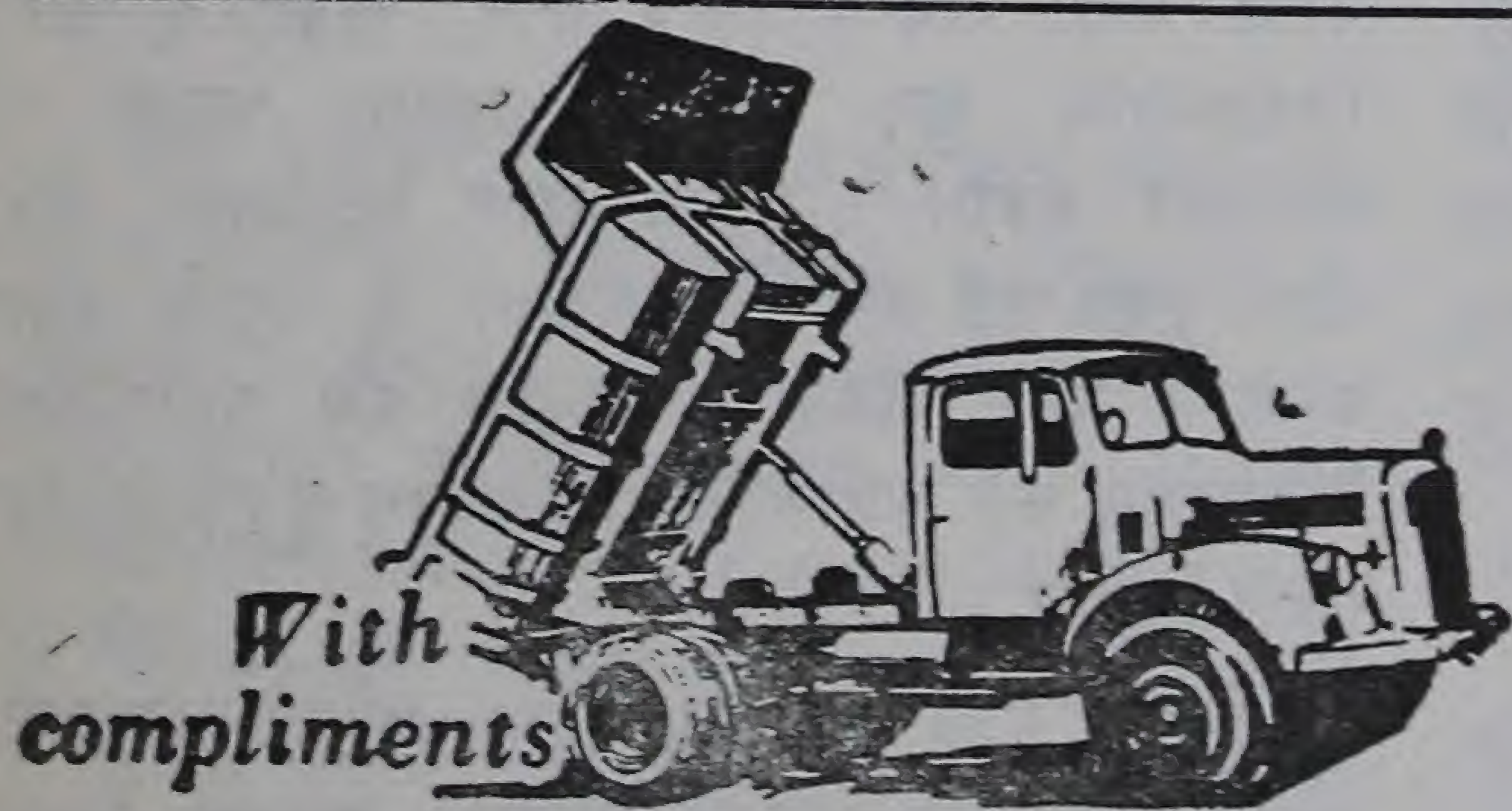
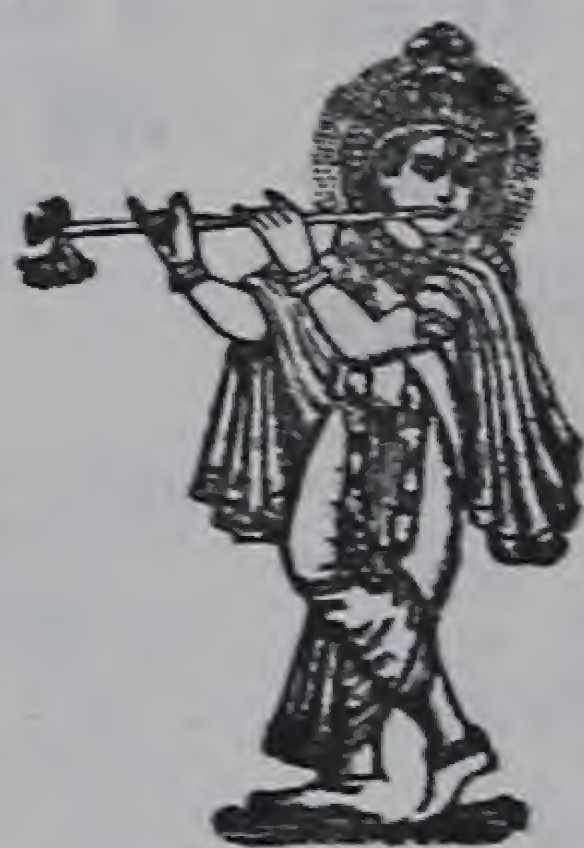
अथ हुरिस अंदर ति छे बेसाख्तगी, मूसीकी तँ
रवाँनी टाकारँ । अथ वजायि छे शायरन हँदिस अँजिकिस

वनवनस मंज श३०री कूशिशि हुंद दखल, सूत्ति सूत्ति
मवादच तँ मौजूहच हद-न्यबर वुसथ तँ जादती, तिम
चीज यिम अम्युक ताँसीर कम करनँक् जिमँवार छि ।
लुकँ वनवुन छु जबाँन् हुंद अख सोन खजानँ, यमि तलँ
अमिचि माला-माँली हुंद पै छु मेलान ।

सायंसी ईजादात, ताँलीम तँ सवारि हंदि तरक्रीयाफ्त
जरियँ आम गछनँ किञ् यिम वनवन हुरि थनँ छि

पेमिति, तिम छि व्वन्नि हतँबदि । केंह हुरि बूजितौ तँ
अँथि सूति वटौ अँसि पनुन यि दफ़तर ति—

लाँलि हंदि बापथ कार मंगनाँवितौ,
अति कर नाँवितौ टेलीफोन ॥
लाँलि छु कोरमुत बी. ए. बी. टी.,
लालँ छु युनिवर्सिटी पास ॥
लालँ छे दपान रुत रोञ्जि सीजन,
टेलीवीजन दीताम सूत्ति ॥



Tulsi Ram Jugal Kishore

Wholesale Cloth Merchants

4414, Ganesh Bazar, Cloth Market, Delhi-110006

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Telegram : 'TUKIS'

परा-संवित् तुज्ञनावञ्ज

[स्वामी श्री लक्ष्मण जुवन कॅर्य्, यिम लेक्चर कश्मीर शैव पीठिका, गुप्तगंगा, इश्वर हन्दिस् बडिस हालस मंज अप्रैल २७, १९८० प्यठ अगस्त ३, १९८० ताम पनञ्ज शिष्यन तँ सीवकन उद्धार करनँचि वेरि। लेक्चर बूजिथ लीख्य् श्री जानकीनाथ कौल (कमलन) पननि घरि (७७-द्रावीयार, श्रीनगर-कश्मीर) यिथ पाँठय् -]

ग्वडन्युक व्याख्यान

अप्रैल २७, १९८०

पनुन पान पर्जनावनँ खाँतर गछि प्रथ अकिस मनुष्यस वुधूग करुन। जीवात्मा यलि परमात्माहस जानि तँ तमिस पूरँ पाँठि पछाँनिथ तिय बनि, सुय गव यूग। पतञ्जलि भगवानन छि यूगँक्य् आँठ अंग अवय खाँतरँ यूगसूत्रस मंज वँनिमँत्य्। कशीरि हँन्दिस् शैव दर्शनस मंज ति छि यिम स्यठा मान्य। मगर गोडनिक्यन दोन अंगन हुंद गछि गोडय आसुन अभ्यास कोरमुत। तिम छि यम तँ नियम। साँनिस शैव-दर्शनस मंज छि अवं पतँ आसनँ प्यठ यूगँक्य् अंग माँनिमँत्य्। यम तँ नियम गयि बाह्यचर्या अथवा न्यब्युम तमीज। योत् ताम नँ न्यब्युम तमीज आसि, तोत ताम कोत बाति अन्दरिभ्यन जाँव्यजारन्।

“नित्योदिता पराशक्तिर्यद्यप्येषा तथापि च।

बाह्यचर्या विहीनस्य दुर्लभा कौलिकी स्थितिः ॥”

—‘परा-संवित् शक्ति छे नित्य उद्यतय, नित्य शुद्ध तँ निर्लाप, मगर युस मनुष्य बाह्यचर्यायि रोस्त आसि, तमिस यि परम सुखँच थ्यत वनँञ् छे दुर्लभ।’

योत ताम नँ साधकन न्यब्युम तमीज पूरँ पाँठि लोभमुत आसि, तोत ताम छि तमिस भ्रान्ति

तँ शंकायि हंजँ रजँ यथ संसारकिस जेलखानस मंज ज्यादय ज्यादय गंडिथ थवान।

‘तथाहि शंका मालिन्यं

ग्लानिः संकोच इत्यदः ॥

संसारकारागारान्तः

स्थूलस्थूणाघटायते ॥

— तन्त्रालोक १२/२०-२१

आणवमल रूप अज्ञान गव मल। सुय छु शंका यानी शख पाँदँ करान। तमि सूँत्ति घु ब्रोँठ निर्मलतायि कुन पकनुक उत्साह घटान तँ नफरतँय बडान। पानय आव देहाद्यकन मंज गंडन युनुय रूप संकूच तँ गछान छु मनुष्य वोन वोनँय। यिथ पाँठय् छु मनुष्य यथ संसारकिस जेलखानस मंज अज्ञानकिस टिकिलिस सूँत्य् ज्यादय गंडनँ यिवान।

लेहजा गछि गुरु-प्रसाद लभनँ खाँतरँ बाह्यचर्या अर्थात् तमीज या ऐटिकेट हाँसिल करनुक गोडय प्रयत्न करुन। न तँ यमिस प्यठ गुरु क्रूध करि, तमिस छि ‘तिरोहित’ वनान।

‘गुरु हि कुपितो यस्य

स तिरोहितेत्युच्यते ॥’

हितकार करनँ निश छु तमिस इन्कार यिवान करनँ। अवय छु वोनमुत पाँछ यम पालँञ्—

i) अहिंसा—मन, वाणी तँ शरीर किञ् गछि न काँसि ति दुःख द्युनँ । व्ययि सुन्द दूष गछि नँ वनुन । छोपँ गछि करँञ् । कूशिश गछि करँञ् जि काँसि हँदिस दूषस कुन गछि नँ वुछुन । सु गछि तुहुँद आदर्श वुछिथ पानय समयस प्यठ ठीख । अमि सूँत्य् छु कालान्तरस मंज शत्रु ति मित्र बनान ।

ii) सत्य—कपट तँ धोखँच भावना त्राँविथ गछि व्यवहार करुन । टोठ तँ मधुर पोज गछि वनुन । अथ मंज गछि नँ कुनि कँस्मुक त्रोष या कठोर शब्द वनुन, यमि सूँत्य् वोजन वालिस मन दुखि । सार्यनुँय सूँत्य् गछि मित्र-भावना थवँञ् । युथ सत्यवाँदी योदवय काँसि आँशीर्वाद दियि, सु गछि तमिस पोज तँ प्रँखय्त्स् ।

iii) अस्तेय-मन, वाणी तँ कर्म किञ् ति गछि नँ कुनि किसमुँच चूर करँञ् । यि ति गछि नँ सोँचुन जि 'वुछतँ हुमिस कोँसँ नफीस गरि हेना छे । यि गँछ म्ये ।' यि सोँचनँ सूँतिय छु चूरि हुँद पाफ चमरान । युस नँ चूर या लालँच करि, सु छु सदा प्रसन्न रोजान ।

iv) ब्रह्मचर्य—मन, वाणी तँ कर्म किञ् गछि चरित्रवान रोजुन । शास्त्रनियमन मुताँविक विवा-हित-जीवन वितावन-वोल गृहस्थी ति छु ब्रह्मचर्युक पालन ह्यकान कँरिथ । परंब्रह्म संजन शक्तियन हुँद साक्षात्कार करनँ खाँतरँ साधनायि मंज लगुन ति गव ब्रह्मचर्य पालन करुन । अमिस छे अपूर्व शक्ति यिवान तँ काँह ति साधारण मनुष्य छुनँ अमिस सूँत्य् बरावरी ह्यकान कँरिथ ।

v) अपरिग्रह—खुदगर्जी खाँतरँ या ममतायि किञ् धन-सम्पत्ति या भोग-सामग्री हुँद न सोम्ब-रावुन गव अपरिग्रह । आवश्यकतायि खोतँ ज्यादँ चीज-गछि न पानस निश थवुन् । अमि सूँत्य् छे जन्मन हँजँ सार्यय कथँ यूगियस मोलूम सपदान पानय ।

व्ययि गछि यिमन पांचन नियमन हुँद ति पालन ठीक पाँठय् करुन—

i) शौच पलव-पोशाक तँ ख्यन-च्यन गछन साफ तँ शुद्ध आसँञ् । अन्दरिम सफाँई गयि शुद्ध विचार तँ मित्र-भावना थवँञ् । राग तँ द्वेष छि मल । यिम गछन त्राँविथ व्यतस्तायि मंज छनँञ्, युथ जन यीरय गछन तँ वापस यिनँय नँ । शौच सूँत्य् छे शरीरस प्यठ अपवि-बुद्धि तँ वैराग्य बडान ।

ii) सन्तोष—प्रारब्धस प्यठ पूरँ विश्वास थविथ गछि नँ कुनि किसमँच तृष्णा करँञ् । अमि सूँत्य् छु अनन्त स्वख मेलान । उद्यूग-शील गछि रोजुन, मगर तृष्णा-पूर्वक नँ जाँह ति ।

iii) तप—पनँञ्च हालातव तँ पननि काँबिलियँच मुताँविक गछि पननि धर्मुक पालन करान रोजुन योदवय कष्ट ति सँहँञ् प्यन । अमि सूँत्य् छि अन्तःकरण शुद्ध गछान ।

iv) स्वाध्याय—वेद शास्त्रन हुँद अभ्यास, ॐकार तँ गायत्री-मन्त्रुक जप तँ प्राणायाम व्ययि पननिस पानस वुछान रोजुन गव स्वाध्याय करुन । यि गछि नित्य प्रति करुन । अमि सूँत्य् छु इष्ट देवता सुन्द दर्शुन सपदान ।

v) ईश्वर-प्रणिधान—ईश्वरस शरण रुजिथँच गछि तँमिसँजि आज्ञायि हुँद पालन करान रोजुन । अमि सूँत्य् छु विघ्नन नाश गछान तँ ईश्वर-चिन्तनस मंज छे सिद्धि मेलान जरूर ।

लेहाजा योत ताम नँ तोह्य् पानवँञ् सार्यनँय सूँति मित्र-भाव थविव, पोज वनिव, दोष-दर्शन त्राँविव, लूभ-लालच करिव दूर, शास्त्र मुताँविख जिन्दगी गुजारञ् हेछिव, तोत ताम क्याह फाँयिदँ छु परनँ सूँत्य् । व्यचार गछन शुद्ध आसँञ्, प्रारब्धस प्यठ पछ थँविथ गछि तृष्णा त्रावँञ्, सहन-शीलता गछि बडावँञ्, पनञ्च कर्तव्यन गछि वुछान रोजुन तँ व्ययि गछि सोख्य ईश्वरस पुशरावुन । त्यलि वुछतव क्युथ स्वन्दर जीवन बनि । सारिनय बनि कल्याण ।

काँशुर ड्रामा-

अख तवाँरीखी पोतनजर

—बंसीलाल पंडित

काँशिरि ज़बाँन् हिंद वार्याहि तवाँरीखी सरमायि छु जायि सपुदमुत । जुग्राफियाँई हालातौ मूजूब छे कशीर विजि-विजि द्रागौ तँ सहलाबौ आवराँवमँच तँ ब्ययि पासँ छि यँचकाल ताम् अति लापवाहि पादशाहन हंदि जुल्मँ, रवानँ-जंगी तँ सियाँसी अफरातफरी ति रुजमँच । अवं मूजूब छे नँ अतिक्वन इक्तिसाँदी, सियाँसी या समाजी हालातान हंज स्यकँ खबर बहम । हां, कयासन छे वार्याहि काँम ह्यनँ आमँच ।

काँशिरि ज़बाँन् मुतलक छु यि वनुन जादे सही, तिक्याजि अमि ज़बाँन् हिंद पै-पता छु असि अलँ पँल सासँ वँरियुक लगान । मगर युस सरमायि अमि सातुक दस्तयाब छु मिसालि पाँठि शतीकँठ, ललद्यद तँ नुन्दरेपि सुन्द कलाम—सु छु त्यूत वोत-प्रोत तँ पूठ सरमायि, जि यि वनुन छु बेजा भासान कि योहै क्या छु अमि ज़बाँन् हिंद ग्वड । तिक्याजि इन्साँनी जिन्दगी हंदि पाँठि छे जवान ति ग्वडँ अँडखूर अँडगँर तँ ख्वखँर आसान, पतँ छे तथ मंज बलूगियत इवान । जाँहिर छु जि अमि ज़बाँन् हिंद वेशतर सरमायि छु खबर कोत लोगमुत । हकीकत छे यि जि शायरी अलाव यि कँछा अदबस वुसजार दियि हे—मिसालि पाँठि नसर कहाँनी, ड्रामा बेतरि—सु छु न-आसनस बराबर । हालांकि यिम चीज छि अदबी ज़बाँन् हिंद अहम तँ बुनियाँदी जुज आसान ।

यिमन सिन्फन मंज ति छे ड्रामाहस खास हैसियत हाँसिल । दुनियाहँकि तमाम आला अदब छि ड्रामा हौ सूँत्ति मालामाल । संस्कृतस छु कालिदासन, भासन तँ भवभूतियन व्वलासँ कोरमुत तँ अंग्रीजि छु शेक्सपियर सुंद शुकुरगुजार । यूनाँनी नाटकौ द्युत मगरिब किस अदबस स्यठा थोद दर्जि । अगर यि वनँन यियि जि नाटक-साहित्य छु शायरी पतँ कुनि ति अदबुक अहमतरौं जुज, व्योठ गछि नँ ।

काँशिरि ज़बाँन् मंज कर प्यठ लोग ड्रामाहस ग्वड, प्राञ् तौरीख छे अथ मुतलक खामोश । जाँहिर छु जि अमिच गछि तवील रिवायत रुजमँच आसँन, मगर लीखिथ छु न कांह सबूत । अलबत्तँ लुकँ-अदबुक निशान छु कमकासँ बावान जि अमिच शकँल-सूरत क्या गछि आँसमँच आसँन् ।

काँशिरि ड्रामाहँच लुकँ व्यंज शकँल छे पाँथरँच । 'पाँथर' गौ काँसि हिंद नकल करुन । यिमन, नकल करन वाल्यन छि वनान 'बांड', तिमै गयि अदाकार । 'बांडे पाँथर' छु काँशिरि लुकँ ड्रामाहुक अख ककबूल निशान, युस पथ कालँ प्यठ राँयज रुदमुत छु । यि ओस खांदरन, व्वछबन, बड्यन दहन प्यठ लूकर हंदि असनावनुक तँ दिल बहलाव-नुक अख वसील ।

ड्रामा ति आसँहन काँशिरिस मंज लेखनँ तँ पेश करनँ यिवान अम्युक सबूत छे जोनराज-

तरंगिणी, योसें जैनुलआबदीन संदि दरबारी श्री-
वरन मुरतव कर्मच छे । अथ मंज छु द्वन ड्रामाहन
हुंद तजिकिर आमुत यिमौ मंज अक्युक नाव ओस
'जैन बिलास' यि ओस सोम पंडितन ल्यूखमुत ।
व्ययिस ओस नाब 'जैन चरित', यि ओस योध
बटन ल्यूखमुत । अफसोस छु जि यिमन किताबन
हंदि छि हवालै ओत मेलान, मूल ड्रामा छि न
अथि यिवान । प्रान्यन दस्तावेजन फ्युर दिनें बॉलि
मुहकिक छि लगातार यि कूशिश करान जि अथ
मुतलका गछि पूरें जानकारो हासिल गछ्ज ।
चुनांचि छु 'बाणासुर वध' नावकिस अकिस नुस्खस
न्यस्तव यि तहकौक करनें ति आमुत जि तथ मंज
छु तमि सातेंकि काँशिर्युक रूफ ड्रामाचि शकलि
मंज मूजूद ओसमुत । यि किताब ति छे बड़शाह
संदिस वक्तस नखें नखें लेखनें आमँच ।

मगर यि छे अख हकीकत जि मजें छु वक्तुक
द्वलाबें काँशिरिस वोखें पाँठि छायि ब्यूठमुत ।
गूँराय छे विलासक जॉरी रुजमँच । यम्युक नतीजि
काँशिर नज्म छे तें अमिच परंपरा रुज लेखें-परि
वसॉर सीनें-बें-सीन चलान । मगर नसरँकि सिन्फ
आयि न पँतिमि सदी हंदिस आँखरस ताम जांह
बर्तावनें । हरगाह कांसि केंह ल्यूख-कोर ति जांह,
तथ न द्राव तरँइ तें न आव सु मारकस मंज ।
'बांडे पाँथर' रूँदि अलवत चलान तें लूकौ थाँव
काशिरिच रिवायत पननि लोलें तें पननि आयि
यिथें तिथें वरकरार । स्वयिबुग, अकिन्गोम, वाहँ-
थोर, इमाम साँव, गोण्डपूर वतेरि वार्याह गाम छि
तिम, यिमौ 'बांड पाँथरन' हुंद पेशि पनुन मुस्तँकल
तें आवॉई पेशि बनोव तें अज ताम थाँव तिमौ यि
लूकें ड्रामाँहच मर्यादा बहाल ।

वस्तु छु नें अकिय डंजि रोजान । हिन्दुस्तानस
मंज, अदें सु न्यब्रिमि सूँति वँनितौ या नेंव बेदारी
यिनुक ताँसीर माँनितौ, गयि अदबकिस दायरस मंज
ड्रामाहन हंज तहरीक ति शुरु । अम्युक असर प्यौ

कशीरि ति । चुनांचि आयि मूजूद सदी हँन्धन
ग्वड़निक्यन वँरियन मंज अति महाराजन हंदिसँय
क्रमादतस मंज ड्रामा कलव वनावनें । यिम आँसि
रासलीला बेतरि ड्रामाहौ सूँति लूकन हुंद दिल
खवश करान । अथ दौरस मंज आयि आगा हशर,
हसन लखनवी संदि हिव ड्रामा पसंद करनें, मगर
यिम आँसि न काँशिरिस मंज । अम्युक अख फॉयदें
सपुद यि जि लूकन गयि ड्रामा वुछनेंच, स्टेज
वनावनेंच तें कलव बेतरि मुनज्जम करनेंच कल
गँनिथ । वी० एल० दर बेतरि अदाकार आयि
अथि दौरस मंज ड्रामाकिस दायरस अन्दर ब्रोंठ
कुन । दपान, यिमनेंय द्वहन मंज कोर श्रीनगरें
इसलामिया स्कूलक्यौ लड़कौ अख ड्रामा, युस
काँशिरिस मंज ओस । अफसोस छु जि यि न्वस्खें
छु नायाव । अमि पतें छु सन १९२६ ई० काँशिरि
ड्रामाहुक अख अहम वँरियि यिवान । अथ वँरियस
मंज आव काशिर्युक ग्वड़न्युक ड्रामा 'सतेंच
कहवठ' लेखनें तें यि आव रोगनाथ मन्दरस मंज
स्टेज ति करनें । नन्दलाल मन्दलू उफें 'नन' संदि
लीखमति अमि ड्रामाहुक मकंजी किरदार ओस
'राजें हरिचन्दर' । यि ड्रामा गौ स्यठाह कामयाव ।
शायद ओस अम्युक वजह यि जि अमिच कहॉनी
आँस लूकन ब्रूही व्यज । जवॉन्ति हंदि एतबारें
योदवें यि काँविलि कबूल काँशुर ड्रामा ओस, मगर
संस्कृतुक पाशि ओसुस हना जाँद पाहन । बहरहाल
कुलस प्यठ रुद यि स्यठाह कामयाव । दपान 'ननन'
लीख 'कृष्ण सुदामा', सावित्री सत्यवान - बेतरि
व्ययि ति ड्रामा, मगर तिमन हंदि न्वस्खें आयि नें
अथि ।

अमि पतें छु गुलाम नबी दिलसोज (१९१६-
१९४१) काँशिरिस ड्रामाहस व्वद्भव दिवान ।
यिमौ लीखि गैर मजहबी ड्रामा - मसलन 'शीरीन
फर्हाद', 'शीरीन खुसरौ' यिहंज जवान आँस शोज
तें सहल । यिम ड्रामा कँरि राज पाल कंपनी रिकार्ड

ति । काशिरि ड्रामा किस नसरस मंज छु 'दिल सोज' अकि मीलँ कनि हंज हैसियत थावान । लग-भग अँथि वक्तस दौरान लीखि ताराचन्द बिस्मिलन (१९०४-१९४८) तँ नीलकण्ठ शर्माहिन कँह मजहबौ ड्रामा- 'सतँच वथ', 'प्रेमँच कँहवट' तँ 'रामँ अवतार' छि तिमौ मंजँ कँह बुनियाँदी ड्रामा तँ 'स्वप्नवासवदत्ता' छु संस्कृत ड्रामाहुक तर्जमँ ।

सन १९३८ हस मंज ल्यूख महीउद्दीन हाज-नीयन अख ड्रामा 'ग्रीस सुंद घरँ' । यि ड्रामा छु ग्रीस संजि जिन्दगी हंज पँज अक्काँसी करान । अमिक किरदार छि नँ असलियतँ निशि छयनँ बासान । जवान छे स्यँज तँ व्यँज । किरदार छि मिजाजँ मुताँविक काशिरि गाँमी जिन्दगी सूति वाठ खयवान यि खूबसूरती आयि काशिरिस ड्रामा-हस मंज ग्वड़नचि लटि । यि ड्रामा ओस ग्वड़ँ प्रताप मैगजीनस मंज तँ तौपतँ 'गुलरेज' माहनामस मंज छप्योमुत ।

१९४२—हस मंज यलि आज्ञाँदी हंजि तहरोकि सूँत्ति सूँत्ति कल्चरल तहरीक चलेयि, धियेटर बन्यौ तम्युक अहम हिसँ । कशीरि मंज ति लोग बलराज साहनी संदि मदतँ सूँत्ति पीपुल्स थियेटरस कँन । अमि खाँत्रँ ल्यूख प्रेमनाथ परदेसियन 'बतँ हर' ड्रामा, मगर सरकारस बखिलाफ आसनँ म्वख ह्योक नँ यि स्टेज सपदिथ ।

१९४७—हस मंज लोग कशीरि मंज कल्चरल महाजस ग्वड़ । तँ तमि सातँ ल्यूख 'परदेसी' साँवन 'शहीद शीर्वाँनी' ड्रामा । अगचि यि त्यूत कामयाब रूद न, ताहम गयि अमि पतै कल्चरल महाज चि रहनुमाँई तल अख अवाँमी तहरीक शुरू, यथ अंदर सरकारस अर्थ रोट करनँ वापथ शहरन क्या गामन मंज वार्याह लोकँटि तँ बँडि ड्रामा स्टेज आयि करनँ । यिमन मंज गयि 'त्रँ बटा चोर' तँ 'डालर साब' हिव ड्रामा स्यठा मकबूल । यिमन मंज ओस जोरदार तन्ज तँ वक्ती सियासतुक रंग ।

कँचि काँलि गौ कल्चरल महाज कल्चरल कान्फ्रेंसस मंज तब्दील । हंगाँमी हालात, यिम मुल्ककि तकसीम गछनँ बिजि कशीरि प्यठ कबाँयल हमलँ म्वखँ पाँदँ आँसि गाँमति, बीठ हना कचि । यिमनँय द्वहन ल्यूख जगननाथ वलियन 'जून' ड्रामा, युस हबँखोतूनि हंजि जिंदगी मुतलक ओस । अमि किञ् वड़ेयि वार्याहन लिखार्यन ड्रामा लेखनस सूँत्ति दिलचस्पी । चुनाँचि कोर वार्याहौ अदीबौ पनुन पान थियेटरस सूँत्ति वाबस्तँ ।

आत ताम् ओस तरक़ी-पसंदी हंजि हंगाँमी तँ नारँ बाजी हंजि शकलि पनुन रोख बदलोबमुत । लूकन मंज ओसुन समाँजी' यखलाँकी तँ सियाँसी मकसदौ अलावँ यि ति गनुन ह्योतमुत जि अदब गछि फन्क्यन मैयारन प्यठ पूरँ वुतरुन । यिम कथँ नज़रितल थाँविथ ल्यूख अली मुहमद लोनन 'विज छे साँज', अमीन काँमिलन, पगाह 'छु गाशदार' पुष्कर भानन 'तन तड़ाख' । 'जिन मजूर तँ हबँ खोतून छि यिमनँय द्वहन स्टेज करनँ आमति । अमीन काँमिलन यिम ड्रामा गयि स्यठा मकबूल । काशिर्यौ अफसानँ निगारौ-मिसालि पाँठि अख्तर महीउद्दीनन ति कोर ड्रामाहन कुन रजूह तँ तिमौ लीखि पतुस पथ जँ ड्रामा—'नस्ति हुंद सवाल' तँ 'शोशँ तँ संगिस्तान' । यिमनयँ द्वहन मंज सपुद रेडियो प्यठ 'हीरो मचामँ' नशरतँ अमि पतँ ल्यूख सोमनाथ साघूहन "ग्रैन्ड रिहर्सल ।"

मूजूदँ ड्रामाहन हुंद दौर छु काशिरिस मंज असली तलँ १९५० प्यठँ शुरू गछान । अमि सातँ ओस तरक़ी पसद तहरीकि हुंद जोर यथ मंज साम्राँजी तँ समाजवाँदी असूलन हुंद जंग शिद्दतस प्यठ ओस । अथ वक्तस मंज छु काशिरिस मंज 'ओपेरा' थनँ प्यवान । चुनाँचि आव १९५३ हस मंज नादिम साबुन 'बोम्बुर-यवर्जवल' ओपेरा स्टेज करनँ । जबाँनि हँदिस इतिर्काहस तँ ड्रामाँई इन्क-लाबस मंज छु यि अख मीलँ कँजि । साम्राँजी

साँजिशि नंग करनुक यि अदबी तँ फनी कारनामँ
गौ मुल्कँ न्यबर रुसस मंज ति स्यठाह मकबूल ।
अमि पतँ आयि व्ययि ति केंह आपेरा लेखनँ यिमन
मंज नाँदिम तँ नूर मुहमद रोशन सुन्द 'हीमाल
नागिराय' तँ नादिम साबुन 'नीकी तँ बदी' कामयाव
रुद्दि । यिम आपेरा आँस् लुक अदवस प्यठ दँरिथ,
मगर यिमन मंज ओस शायरी तँ मूसोकी हुंद जान
पाशि । पतँ लँग् जिने कश्मीर सपदँनि । यिमन
मंज विजि-विजि व्ययि ति केंह आपेरा लेखनँ
आयि, मसलन नादिम साबुन 'शुहुल कुल' 'व्यथ',
'सफ़र तँ श्यहजार' या अमीन कॉमिलुन 'बोम्बुर
तँ लोलरे' ।

१९५६-हँ प्यठँ आयि ड्रामाहन मंज व्ययि
तब्दीली । नवि पुयि हँदि ड्रामानवीस लँग् आम
कथि बाथि हुंद तर्ज पाननावनि । शायरानँ रस्त
आव काफी हदस ताम बदलावनँ । यि नहज ब्रोंह
पकनावनस मंज रुद अवतार कृष्ण 'रहबर' पेश-
पेश । तसँदि ड्रामा 'तलाश', बँ छुस चूर'
'वलहँरिश' तँ 'अवलाद' रुद्दि न सिर्फ प्लॉट किञ्
कामयाव, बल्कि आयि यिम पननि हकीकत
निगाँरी खाँत्रँ स्यठाह पसंद करनँ । यिथिनँय
ड्रामाहन मंज छु एस. एल. दर साँबुन ड्रामा 'यि
वथ कोत गछि, कौमी सिपाह तँ कँहवट शुमार
करनँ यिवान ।

१९६०-ठस मंज द्युत कल्चरल अकादमी ड्रामा
लेखनस तँ स्टेज करनस कुन तवज्जुह । टैगोर हाल
बनँन सबबँ गयि ड्रामा स्टेज करनस वार्याह
सहूलियत । नतीजि द्राव यि जि केंह जान ड्रामा
ति सपँदि स्टेज तँ केंह नाँमी अदाकार ति आयि
बारसस । स्वर्गीय जगरनाथ साकी, सुलतान पंडित,
शरीफुद्दीन, सोमनाथ साधू, नबलँ बेगम, बृज
किशोरी, मरियम बेगम, प्यारि होण्ड, शामलाल
दर, हफीज कौसर, मोतीलाल क्यमू तँ त्रिलोक
दास छि अमी स्टेजँकि पाँदावार । अथ सूँत्ति सूँत्ति

गयि खास खास कस्बन तँ गामन मंज ति ड्रामा
क्लब तैयार । यिमन मंज आँस् भगत थियेटर
अकिन्गाम, रायल थियेटर अनतनाग, गुलशन तँ
हिमाला थियेटर शुपयन कौबिलि जिक्र । अकि-
गामिक भगत थियेटरन कँर रिवायती 'वाँडें
पाँथरन मंज तवदीली । मोती लाल क्यमू सँदि
अथवासँ सूँत्ति आयि 'पोज अपोज', 'तकदीर',
यिति छु वनदुन 'तँ हवस' हिव पाँथर ड्रामा वोजूदस
मंज, यिम बेहद मकबूल सपँदि ।

रेडियो कश्मीरन छु काँशुर ड्रामा फांफलावनस
मंज शायद सारिवँय खोतँ ज्यादँ मदद कोरमुत ।
अति आयि बाकाँयदँ ड्रामा नशर करनँ । सरि
फिहरिस् लेखनवालि आँस् अली मुहम्मद लोन,
पुष्कर भान, मोतीलाल क्यमू, सोमनाथ साधू,
रहबर, स्वर्गीय डा० शंकर रैना, अमीन कॉमिल ।
ड्रामाहन सूँत्ति सूँत्ति यिम आपेरा नशर आयि
करनँ, तिमन मंज रुद्दि राही सुन्द 'लोल यलि
मौतस फोर, तँ साकी सुन्द 'हयातन ज्यून' स्यठा
अहम । पुष्कर भान संज मचामँ सीरीज सपँज
तीच मकबूलि आम, जि 'रुस्तुम चचि', रहिम
डडँ, मचामँ, सुलँ गोट, तँ खतिज किरदार गयि
लूकन स्यठहँय टाँठि । ग्वडनिच लठ यलि ज़न
काँशिरेन जगरनाथ साकी, सोमनाथ साधू, पुष्कर
भान, सुलतान पंडित तिमै किरदार बासेयि यिहंज
अदाकारी मचामन मंज तिमन जिमँ आँस । 'वतल-
बुजि' फीचर ति मशि न लूकन ज़ाँह ।

यिमौ अलावँ यिम अदबी ड्रामा रेडियो प्यठँ
ति तँ स्टेज प्यठँ ति लूकन स्यठाह खवश कँरि, तिम
आँस् अली मुहमद लोनँ सुन्द 'व्यथ रोजि पकान',
अखतर मुहीउद्दीनुन 'आदम छु अजब ज़ाथ, शंकर
रैणा सुन्द 'व्वजि कँहंज छे वाँरि तँ 'हरुद', साधू
सुन्द 'रियाजुन मोल' तँ 'जानकी', बंसी निर्दोष
सुंद 'वाव, नाव तँ दँरियाव, हरिकृष्ण कौलुन,
'यलि वतन खुर छु यिवान, शमीमुन व्यगुर बानँ

‘लल बो द्रायस लोलें रे’, ति छि यनामयाफ्तें ड्रामा
यिम कितावी शकलि मंज मूजूद छि । यिमौ मंजौ
छि केंप तवाँरीखी तें केंह समाजी मसलन प्यठ
लेखेंन आमैंति ।

व्ययन ज़ाबान्यन हंदि ड्रामा ति छि काँशिरिस
मंज़ा तर्जम कँरिथ पेश करने आमँति । यिमान मंज़ा
छु शेक्सपियर सदि ओथेलुहुक नादिम साबुन काँशुर
तर्जम, गाल्जावर्दी सदि जस्टिसुक तर्जम 'इनसाफ',
चेखोव संज़ा 'थ्रो सिस्टर्स' हुंद तर्जम 'त्रें ब्यनि',
राविन्दरनाथ टैगोर संज़ा 'मुक्तधारा', चंडालिका,
व्वजुल गुलालें, 'राज़ों तें राँनो', डाकघर क़ाबिलि
जिक ।

वुनिकिस छि कँशीरि मंज वायाह ड्रामा क्लब
रिवायती क्यो जदीद तर्जकियन ड्रामाहन व्वद्भव
दिवान । यिम छि न सिरिफ भौजूम कि एतवार
स्यठा ग्रहम, वलिक छि जावाँन्, पेशकशी, स्टेज
क्राफ्ट तँ मकबूलियतकि एतवारँ ति स्यठा ब्रोंह
पकिमँति ।

यि छु सही जि वुनि छि अथ अदबी सिन्फस
कशीरि मंज्रा वार्याह मंजिल तय करँन्, मगर
आसार छि वनान छि अभ्युक्त मुस्तकविल आसि
स्यठा प्रजालवुन तँ फोलवुन ।

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भगवान ने कहा है जो मुझे भक्ति से पत्र पुष्प, फल, जल अर्पण करे उसे मैं प्राप्त होता हूँ सहज रूप से। हम भी आज अपने पाठकों के समक्ष काँशुर समाचार के विशेषांक का यह हिन्दी अनुभाग पत्र पुष्प के रूप में प्रस्तुत करते हैं। अन्यत्र दूसरे अनुभागों में आपको यथेष्ट मात्रा में पठनीय सामग्री मिलेगी। वे अनुभाग स्पष्ट कारणों से स्मृद्ध भी है और विस्तृत भी। हमारे सामने समस्या थी कि हम इस अनुभाग में क्या प्रस्तुत करें।

सर्वप्रथम हमने अपने काश्मीर के गुणगान स्वरूप 'राकेश मोहन कौशिक' की कविता—स्वर्ग मेरा देश, साथी को चुना है। इसमें कौशिक जी ने काश्मीर की सुषमा एवं प्राकृतिक छटा का भी वर्णन किया है और काश्मीर निवासियों की विशेषताओं और परम्पराओं का भी। कौशिक जी जम्मू निवासी युवा कवि हैं और हमारे पाठक उनसे सुपरिचित हैं।

काश्मीर के इतिहास का स्रोत नीलमत् पुराण है जिससे यहां के मूल निवासी नागा रहे हैं ऐसा माना जाता है। उसके उपरान्त १३ वीं शताब्दी के अन्त और १४ वीं के आरम्भ तक यहां हिन्दूओं की सम्यता और संस्कृति पनपी जिसका माध्यम संस्कृत भाषा थी। परन्तु इसी बीच कहीं काश्मीरी भाषा का भी बीजारोपण हुआ। गोननदिया वंश के महाराजा प्रवरसेन जिन्होंने आधुनिक श्रीनगर का निर्माण किया के लिखे 'सेतुबन्ध' में कदाचित इन बीजों का कुछ संकेत मिलता है। इसी सन्दर्भ में हमारा दूसरा पुष्प है डा० तिव्कू का लेख-काश्मीरी भाषा का आदि ग्रन्थ 'सेतुबन्ध'। यह लेख मौलिक भी है और खोजपूर्ण भी परन्तु इस दिशा में और अन्वेषण की भी

अपेक्षा है। डा० तिव्कू आयुर्वेद के जाने माने चिकित्सक हैं। इन्होंने कई पदों पर कार्य किया है प्राचार्य तिब्बिया कालेज, विशेषज्ञ मूलचन्द खैराती राम हस्पताल आदि। आजकल ये अहिंसा आयुर्वेदिक कालेज दिल्ली के प्राचार्य हैं।

कौन नहीं जानता कि काश्मीर में बुद्धमत का भी प्रसार हुआ है। कनिष्क के समय यहां बौद्ध सम्मेलन भी हुआ था। काश्मीर ने बुद्धमत को क्या दिया इस विषय पर श्री अर्जुन देव मजबूर का लेख प्रस्तुत है तृतीय पुष्प। मजबूर काश्मीरी भाषा के अग्रगण्य कवियों में से हैं। आप जैनापुर में रहते हैं। काश्मीर की कलचरल अकादमी के साथ भी आप सम्बद्ध रहे हैं और आपने काश्मीरी हिन्दी एवं अंग्रेजी में कई प्रकाशन प्रस्तुत किये हैं। इनका 'मेघदूत' का काश्मीरी में अनुवाद विशेष कृति है।

१३३६ ई० से काश्मीर में मुसलमान शासकों का आरम्भ होता है और सुलतानों के २०० वर्ष के राज्य में जहां सिकन्दर बुतशिकन (१३८६ ई० से १४१३ ई० तक) जैसे और और अन्यायी राजा थे वहां जैनुलाब्दीन (१४२० से १४७० ई०) जैसे सहृदय न्यायी और सर्वप्रिय राजा भी थे। इनको लोग बड़शाह के नाम से पुकारते थे। तो इनके सम्बन्ध में लिखा सुमन जिन्सी का लेख प्रस्तुत है चतुर्थ पुष्प। सुमन जी गांधी नगर दिल्ली में रहती हैं और नवोदित लेखिका हैं।

हमारा अनुभाग अधूरा रहता यदि संस्कृत साहित्य के सम्बन्ध में कोई लेख न देते इस अंक में क्योंकि संस्कृत

साहित्य को काश्मीर ने दिये हैं मम्मट, अभिनव गुप्त, कल्हण, विल्हण, सोमदेव, क्षेमेंद्र और न जाने कितने महान लेखक, दार्शनिक, आलोचक, चिन्तक, कवि और कलाकार। श्री लक्ष्मीधर कला के मत्तानुसार कालीदास भी काश्मीर के ही थे यद्यपि यह विवादास्पद है। यहां हम पांचवें पुष्प के रूप में दे रहे हैं कु० पूर्णिमा राजदान का लेख 'कालिदास और उनका मेघदूत'। पूर्णिमा जी बान मोहल्ला श्रीनगर में रहती हैं और छात्रा होने के नाते यह भी नवोदित लेखिका ही हैं।

इस अंक के साथ ही हमारा १९८१ वर्ष सम्पूर्णता को प्राप्त हो रहा है। आशा है इस वर्ष जो कुछ पत्र पुष्प हम आपके सामने प्रस्तुत कर सके उन्हें आपने सप्रेम स्वीकार किया होगा यह जानकर कि यह श्रद्धा और भक्ति से दी तुच्छ भेंट थी। इसी के साथ आपसे विदा लेते हैं।

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—डॉ० एस. एन. तिव्कू

लेख का शीर्षक एक चौकाने वाला किन्तु उत्सुकता जनक विषय प्रतीत होता है क्योंकि एक तो काश्मीरी भाषा ही भारत की अन्य भाषाओं की अपेक्षा एक अल्प संख्यक लोगों की भाषा है और प्रायः साहित्यिकों की यह धारणा है कि इस भाषा का कोई अपना साहित्य नहीं है। इसका कारण यह है कि सदियों से यह भाषा अति-सीमित तथा उपेक्षित रही है। इस भाषा का भी अपना साहित्य रहा है जो न केवल काश्मीर ही अपितु भारत के अन्य प्रान्त और भारत से बाहिर के सीलोन, तिब्बत आदि देशों तक भी पहुंच चुका था। इस पर आज अपनी लेखनी उठाने का साहस करके मैं अन्वेषकों के समक्ष साहस पूर्ण कार्य करता हूं तथा एक ऐसी गुप्त, अज्ञात और अति नवीन गाथा को प्रकाश में लाने का प्रयास कर रहा हूं जिस पर आज तक किसी भी भारतीय या अभारतीय विद्वान अन्वेषक या ऐतिहासिक का ध्यान नहीं गया है। या यों मानिये कि 'सेतुबन्ध महाकाव्य' का परिशीलन और गम्भीर तथा विवेचना पूर्ण अध्ययन करने से ही ऐसी उद्भावना जागृत हो सकती थी किन्तु ऐसा कभी न हुआ। इसके कई कारण हो सकते हैं। एक तो काश्मीरी भाषा अन्य भाषाओं की तरह सदियों से अपने परिधान बदलती रही है। उन परिधानों के समय समय पर बदलते रूपों का विश्लेषण करना और फिर आदि परिधान (लिबास) का जानना साधारण कार्य नहीं था इसके लिए

तीनों चीजों का होना आवश्यक था :—

- (१) काश्मीरी भाषा का पूर्णज्ञान।
- (२) संस्कृत और प्राकृत भाषा का प्रकाण्ड पाण्डित्य
- (३) काश्मीर के क्रमवद्ध इतिहास का परिपूर्ण ज्ञान

इन तीनों का ऐसे विषय पर लिखने के लिए पारस्परिक घनिष्ठ सम्बन्ध हैं।

महाकवि कल्हण कृत राजतरङ्गिणी को अद्वितीय कर प्रकाशित करने वाले डा० एम. ए. स्टीन वास्तव में ऐसे विद्वान थे किन्तु उनका ध्यान इस तरफ नहीं गया होगा। यह तो उस समय उनका विषय नहीं था। भारतीय इतिहास प्रेमी विशेषकर काश्मीरी लोग पहले तो महाकवि कल्हण के और फिर डॉ० स्टीन साहब के सचमुच चिरकाल तक ऋणी रहेंगे।

मैं कतिपय काश्मीरी मित्रों की प्रेरणा से 'काश्मीरी भाषा का उदगम एवं विकास' इस विषय पर लिख रहा था परन्तु गम्भीर और अनुसन्धान पूर्ण विषय होने के कारण लेख विस्तृत होता गया और पूर्ण न हो सका। हो सकता है यह एक पृथक पुस्तकाकार धारण करे। इसी बीच मुझे 'काँशुर समाचार' पत्रिका के

सम्पादक जी का पत्र मिला, समय बहुत थोड़ा था अतएव पहले कश्मीरी भाषा के आदि ग्रन्थ का इस लेख के माध्यम से परिचय देना मैंने उचित समझा।

महाराजा प्रवरसेन—

महाकवि कल्हण के अनुसार यह संवत्प्रवर्तक विक्रमादित्य के आस-पास के समय में हुए। क्योंकि 'मातृगुप्त'—जो उस समय विक्रमादित्य के प्रतिनिधि (गर्वनर) के रूप में कश्मीर के शासक थे—के अनन्तर इन्होंने कश्मीर का शासन सम्भाला था इस तरह यह ईसवीय प्रथम सदी के पूर्वार्ध से भी पहले रहे। सम्राट अशोक ने श्रीनगरी (श्रीनगर) बसाया था। महाराजा प्रवरसेन सिंहासनासीन होने के अनन्तर अपने नाम का नया शहर बसाना चाहते थे क्योंकि जिस 'श्रीनगरी' का निर्माण अशोक ने कराया था उसका बहुत सा भाग जलमग्न हुआ होगा और उसे 'पुराणाधिशान' याने पुराना शहर या पुरानी राजधानी नाम पड़ गया था जिसका बिगड़ा हुआ रूप अब श्रीनगर के शुरू में अवस्थित 'पांद्राण्ठन' (Pandranthan) या 'पान्तेछुक' (Pantachhok) हो गया है। महाराजा प्रवरसेन ने 'प्रवरपुर' के नाम से पुराने शहर से कुछ दूर वितस्ता (भेलम) के दायें तट पर अपनी राजधानी बनाई। यद्यपि नयी राजधानी बन गई थी परन्तु उसका पुराने शहर के साथ निरन्तर सम्पर्क रहना

तो दोनों शहरों के बीच वितस्ता और महासरित् (मँर) का तट बन्ध ऐसा था कि आने जाने का सम्बन्ध जलीय मार्ग से नौका आदि द्वारा ही सम्भव था। अतएव महाराजा प्रवरसेन ने इन दोनों शहरों का एक 'सेतु' (पुल) के द्वारा मिलाने की योजना बनाई। उसने चतुर शिल्पियों द्वारा एक नौकामय पुल बनवाया इसका एक छोर सुरिका बल (खुड बल) से शुरू होता था और दूसरा सिरा 'दुर्गागलिका' (द्रुगण्यन) तक चला गया था। यह लगभग २ किलोमीटर लम्बा पुल एक नवीन तथा अद्भुत निर्माण था जो उस समय तक सारे भारत में अन्य कहीं नहीं देखा गया था। पण्डित

कल्हण स्वयं लिखते हैं।

“दृष्टा नैवं विद्या क्तापि

तादृक् नौसेतु कल्पना।”

अर्थात् उस समय कहीं भी इस प्रकार का 'नौकासेतु' (नावों का पुल) देखा नहीं गया था। इस नौकापुल को 'सेतु' कहा जाता था। आजकल इसका बिगड़ा हुआ रूप 'सुथ' है जो वर्तमान श्रीनगर में अब भी 'खुडबल' से लेकर 'उलगेट' तक एक संकीर्ण तथा लम्बा मार्ग होकर सूक्ष्म-दृष्टि से देखने पर 'सेतु' की तरह प्रतीत होता है। और श्रीनगर का एक प्रसिद्ध भाग है।

इसी 'सेतु' के निर्माण का वर्णन महाराजा प्रवरसेन ने काव्यबद्धरूप में किया जिसे "सेतुबन्ध महाकाव्य" संज्ञा दी। इस काव्य की भाषा संस्कृत नहीं है अपितु उस समय की 'कश्मीरी भाषा' है जिसे प्राकृत का अतिप्राचीन रूप और वर्तमान कश्मीरी भाषा का प्रारम्भिक साहित्यिक रूप मानना उचित होगा। इसके पद्य प्रायः लिष्टार्थक (दो दो अर्कवाले) हैं इनमें एक तरफ तो रामचन्द्र के द्वारा सागर पर सेतु निर्माण करना आदि रामायण का कथानक वर्णित है और दूसरी तरफ महाराजा के द्वारा निर्मित 'सेतु' (सुथ) अर्थात् नौकासेतु का वर्णन है। यह वर्णन विशद् किन्तु गूढ़ रूप से किया गया है। इस बात को बहुत कम या नहीं के बराबर ही विद्वान जानते हैं। "सेतुबन्ध" महाकाव्य का प्रचार और प्रसार बहुत दूर दूर तक यहाँ तक कि भारत के अतिरिक्त समुद्र पार के देशों (सीलोन) आदि तक भी हो गया था। इसका संकेत संस्कृत साहित्य के इस प्राचीन पद्य से मिलता है:-

“कीर्तिः प्रवरसेनस्य

प्रयाता कुमुदोज्ज्वला।

सागरस्य परं पारम्

कपिसेनैव सेतुना ॥”

अर्थात् महाराजा प्रवरसेन का यश 'द्वितीय 'सेतु' (पुल) निर्माण करने के कारण और 'सेतुबन्ध' महाकाव्य की रचना के कारण सागर के उस पार भी ठीक उसी तरह पहुंच गया था जिस प्रकार श्रीराम की वानर सेना समुद्र पार लंका तक 'सेतु' मार्ग से पहुंच गयीं थी। 'सेतुबन्ध' काव्य के कश्मीर की लोक भाषा में लिखने के कारण क्या थे ?

महाराजा प्रवरसेन जिस समय थे उस समय सभी प्रकार के ग्रन्थों की रचना संस्कृत में ही होती थी और इसी में विद्वान की विद्वता एवं ख्याति होती थी। ऐसे समय में महाराजा प्रवरसेन को लोक भाषा में लिखने की प्रेरणा कैसे हुई ? यह एक विचारणीय विषय है। इसके व्यक्तिगत कारण हो सकते हैं जैसे :—

- (१) महाराजा प्रवरसेन ने कवित्व के यश की लालसा के लिए काव्य रचना नहीं की। वह वीर शिरोमणि सम्राट था और अति विख्यात था। उसको अपने 'सेतु' की रचना की गाथा अपनी प्रजा के सामान्य वर्गों तक पहुंचाना अभीप्सित था जिसके लिए उसने लोकभाषा को ही उपयुक्त समझा।
- (२) महाराजा प्रवरसेन जैसा कि राजतरंगिणी से ज्ञान होता है कि हूणों के आक्रमणों से राव्यद्भुत हुए राजवंश में उत्पन्न हुआ था और गुप्तरूप से कुम्हारों के घर में इसका पालन पोषण हुआ था वहीं पर कुम्हारिन ने इसका नाम भी अपने दादा प्रवरसेन प्रथम के नाम से ही रख कर पालन पोषण किया था और इसीलिए यह 'प्रवरसेन' नाम से ही प्रसिद्ध हो गया यह कश्मीर के इतिहास में प्रवरसेन द्वितीय के नाम से प्रसिद्ध है। महाकवि कल्हण ने इसका निर्देश इस तरह किया है :—

'पितामहेन नाम्नैव
कुलाल्या ख्यादितोऽभवत्:'

अर्थात् कुम्हारिन ने इसको अपने दादा का नाम ही रख कर उसी नाम से प्रसिद्ध किया, प्रवरसेन का बाल्य-

काल से मिट्टी के खेलने वाले साधारण बालकों के सह-वास में बीता था और वह गरीबी में ही पला था और बड़ा हुआ था। इसको अपनी मातृभाषा से विशेष प्रेम था और उसी में साहित्य रचना कर अपनी मातृभाषा को गौरवान्वित करना चाहता था। सबसे बड़ी बात यह थी कि इसी भाषा में अपनी प्रजा को अपने अद्भुत कार्य का परिचय देकर उनके मन में भी अपना साम्राज्य स्थापित करना चाहता था। प्रजावत्सल बनना एक आदर्श सम्राट या महाराजा को अधिक अभीष्ट कार्य होता था।

कश्मीर में और प्रायः अन्यत्र भी यह रिवाज सदा से चला आ रहा है कि देश में होने वाले विशेष साहसिक पुरुषों या वीरों का या किसी अद्भुत कार्यों की गाथा को कवितामयी भाषा से लोग गाते रहते हैं। महाकवि कालीदास ने रघुवंश में रघु की दिग्विजय तथा शौर्य गाथा को शाली के खेतों में रखवाली करने वाली नारियों के मुख से गाये जाने का वर्णन किया है। प्रवरसेन महाराजा के यशोगान उस समय उनकी प्रजा के प्राकृत लोग (**Common men**) जिस भाषा में करते थे वह उनकी अपनी ही भाषा थी और उसको ग्रन्थबद्ध करना सम्राट को रुचिकर और उपयुक्त लगा होगा।

महाराजा प्रवरसेन के समय मिहिरकुल, तोरमाण आदि बर्बर हूण शासकों ने समस्त उत्तरीय भारत में लोगों पर अनेकों जुल्म किये थे और प्रजा आर्तनाद कर रही थी ऐसे समय में प्रवरसेन ने कश्मीर को दुराचारी शासकों से मुक्त किया और राज्यसिंहासन सम्भाल कर देश के लोगों में उनके बल एवं गौरव को जागृत किया। 'सेतु' का अद्भुत रूप से निर्माण करा कर राज्य में अनेकों सुधार कार्य किये। इसलिए सामान्य जनता का मनोबल ऊंचा करना उनकी भाषा में ही उनमें गौरव, साहस तथा मानसिक भावनाओं को बढ़ाना आवश्यक तथा समवोचित मान कर 'सेतुबन्ध' महाकाव्य की कश्मीरी भाषा में ही रचना की।

महाराजा प्रवरसेन को यह कभी आशा नहीं रही होगी कि देशभाषा में जिसे प्राकृत का ही एक उपरूप मान लेते थे - रचना करके उनका काव्य इतना विख्यात होगा परन्तु ग्रन्थकर्ता केवल शूरवीर सम्राट ही नहीं अपितु वास्तव में प्रकाण्डपण्डित और महाकवि थे जिसका गौरव गान और आदर तत्कालीन कवि समाज और परिवर्ती कवियों तथा आलेखकों ने भी किया। यह बात इससे भी पुष्ट होती है कि प्रवरसेन के इस काव्य से कश्मीरी तथा अन्य संस्कृत के उद्भूत विद्वानों ने भी अपनी अलंकारादि रचनाओं में उदाहरण रूप में इसके पद्यों को उद्धृत किया है। इस काव्य के निर्माणकाल के लगभग एक हजार वर्षों के अनन्तर कश्मीरी विद्वान जोनराज—जिसने राजतरङ्गिणी द्वितीया अर्थात् कल्हण के बाद लिखी है—ने 'सेतुबन्ध' की संस्कृत टीका की।

सेतुबन्ध महाकाव्य

यह काव्य एक जर्मन अन्वेषक डा० ब्युलर (Dr. Buhler) को १०वीं शताब्दी के उत्तरार्द्ध में दक्षिण भारत के किसी पुस्तकालय में मिला था। इसको निर्णय-सागर प्रैस (बम्बई) ने प्रकाशित किया था। मैंने श्रीनगर की म्यूजियम लाइब्रेरी में एक मुद्रित प्रति इसकी देखी थी और कई बार समय-समय पर पढ़ता भी था। परन्तु उस समय दुःप्रावस्था के कारण तथा समय न मिलने के कारण इसका सम्पूर्ण रूप से गम्भीर अध्ययन न कर सका। अब तो यह ग्रन्थ पुनः प्रकाशित न होने के कारण दुर्लभ ही नहीं बल्कि अप्राप्य हो गया है। निर्णयसागर प्रैस भी समाप्त सा हो गया है। यह बात मुझे समझ में नहीं आती कि हमारे देश व जम्मू-कश्मीर के रिसर्च विभाग ने न तो इस ग्रन्थ को मुद्रित किया और न ही इस पर कोई शोध कार्य किया। अस्तु।

काव्य की भाषा

इस काव्य की भाषा 'प्राकृत' है और महाकवि राज-शेखर ने (आठवीं शताब्दी) में इसे 'प्राकृत भाषा' का

आदर्श काव्य माना है। प्राकृत भाषा के प्रसिद्ध अन्वेषक जर्मन विद्वान 'पिशिल' ने एवं अन्य अन्वेषकों ने प्राकृत की चार मुख्य शाखाएँ मानी हैं :

शौरहोनी, महाराष्ट्री, मागधी और औदीच्य

इनमें आंशिक एकरूपता होते हुए भी परस्पर भिन्नता है। 'सेतुबन्ध' के प्राकृत में क्रियायें एवं अक्षरों के प्रयोगों में अन्य शाखाओं से भिन्नता है जैसे मूर्धन्य 'ण' का प्रयोग और प्राकृत ग्रन्थों में इसका अधिक प्रयोग है परन्तु सेतुबन्ध प्राकृत में कम। आज भी हम कश्मीरी भाषा में इसका प्रयोग बोलने में या कश्मीरी गीतों में नहीं करते। सेतुबन्ध महाकाव्य के कश्मीरी ग्रन्थकारों (क्षेमेन्द्र) के ग्रन्थों में जो कुछ पद्य देखने को मिलते हैं उनसे इस बात का आभास मिलता है। परन्तु यदि यह ग्रन्थ मिल सके तभी उस पर गम्भीर रूप से शोध किया जा सकता है। यह कार्य तो राज्य स्तर पर हमारा 'रिसर्च' विभाग कर सकता था परन्तु दुर्भाग्य से उनका ध्यान इस तरफ नहीं गया। यह तो सौभाग्य की बात है कि अब हमारी अपने देश (कश्मीर) की सरकार कश्मीरी भाषा को समृद्ध एवं विकसित करने की दिशा में बहुत कुछ प्रशंसनीय कार्य कर रही है परन्तु जब तक संस्कृत और प्राकृत का उच्चस्तर पर अध्ययन न किया जाय और तत्सम्बन्धी ग्रन्थों को उपलब्ध कर प्रकाशित न किया जाय तब तक कश्मीरी भाषा का आदि से वर्तमान काल तक बिखरे हुए, भूले हुए तथा उपेक्षित हुए साहित्य को संगठित तथा सम्बन्धित करना सम्भव नहीं। यों तो कश्मीरी भाषा का मूल 'बृहत्कथा' थी। यह 'भृतभाषा' में थी। यह मूलभाषा वैशाली भाषा का ही एक रूप था। वही वैशाली भाषा जैसा कि भाषा विज्ञान के महान् अन्वेषक 'जाज ग्रेयर्सन' का मत है। हमारी कश्मीरी भाषा का पूर्वरूप रहा है। 'बृहत्कथा' जो सदियों से अप्राप्य है और महाकवि क्षेमेन्द्र ने इसका संक्षिप्त अनुवाद संस्कृत में किया था जिसको 'बृहत्कथामभारी' कहते थे परन्तु अब तो वह भी पुनः प्रकाशित न होने के कारण नहीं मिलती।

बुद्धमत को कश्मीर की देन

“अर्जुनदेव मज्झिम”

बुद्धमत, जो संसार का एक प्रख्यात धर्म और विचारधारा है, को भारत में जन्म मिला। परन्तु इस मत के सिद्धान्तों और दार्शनिक तत्वों को भारत से बाहर के देशों में फैलाने और प्रचारित करने का श्रेय कश्मीरी विद्वानों, आचार्यों और भिक्षुओं को ही है। हां एक बात अवश्य ध्यान देने योग्य है और वह यह कि इस मध्ययुगीन कश्मीरी कारनामे को कश्मीर के इतिहासकारों ने पूर्ण रूप से प्रकाश में क्यों नहीं लाया। यह प्रश्न केवल मैं ही नहीं कर रहा अपितु प्रसिद्ध लेखक तथा अनुसंधानकर्ता श्री जीन० नोडो (**Jean Naudou of France**) अपना हाल ही में प्रकाशित पुस्तक **Buddhists of Kashmir** में करते हैं। वह हैरान होकर पूछते हैं कि क्या कारण है कि कल्हण ने अपनी राजतरंगिणी में एक भी भिक्षु का जिक्र नहीं किया जिसकी योग्यता मध्ययुगीन कश्मीर की शान थी। यह फ्रांसीसी विद्वान लेखक केवल प्रश्न पूछने पर ही बस नहीं करता अपितु अपनी पुस्तक में उन सभी विद्वानों की खोजपूर्ण व्याख्या भी करता है जिन्होंने कश्मीर की विद्वत्ता का ढंका चीन, जापान तथा मध्य एशिया के सभी देशों में बजाया था। यही वह युग था जब “सर्वस्तिवाद” वितस्ता नदी के किनारों पर फलीभूत हो रहा था।

सम्भवतः इस सफलता का कारण था स्वयं गौतम बुद्ध का गांधार, टैक्सिला और कश्मीर का

दौरा जिसका जिक्र हरमन गोइज (**Hermann Goetz**) जैसे विद्वान उस कथा (**legend**) की ओर संकेत करते हुए अपनी पुस्तक (**The Art of the world**) में करते हैं जिस कथा में गौतम बुद्ध ने कश्मीर आकर कहा था कि बौद्ध धर्म यही पनपकर संसार के अन्य देशों में फैल जाएगा। मुझे यह कथा (**legend**) नहीं लगती अपितु सत्य लगता है। क्योंकि प्रायः सभी महान विचारक जो भारत में नये विचारों को जन्म देते थे अवश्य कश्मीर आकर अपनी विचार-धारा का प्रसार करते थे। श्री बामजर्ड के अनुसार अशोक ने पहली बार बुद्धमत को कश्मीर में प्रचारित करवाया और सभन्तिक यहां आने वाला वह पहला बौद्ध भिक्षु था जो गौतम बुद्ध के साथी आनन्द का शिष्य था। इस प्रकार आज से कोई १२०० वर्ष पूर्व इस विचारधारा का प्रचार कश्मीर में हुआ। आगे चलकर श्री पी० एन० के० बामजर्ड लिखते हैं:

“उस शानदार कार्य की कहानी जो कश्मीर ने मध्य एशिया और चीन में महायान (दर्शन) की उन्नति और प्रचार के लिए सम्पन्न किया आज तक लका, तिब्बत और चीन में बौद्ध ग्रंथों और अनुवादों में सुरक्षित है। कनिष्क के राज्यकाल और इसके पश्चात् कश्मीर महायान बुद्धमत का एक उच्च केन्द्र रहा और दूर देशों से विद्वानों और यात्रियों को, जो वादी के विद्वान पण्डितों से बौद्ध

ग्रन्थों का अध्ययन करते थे। आकर्षित करता रहा।” (कश्मीर का इतिहास पृष्ठ ८८)

यह कार्य उन दिनों होता रहा जब न बसें थीं और न हवाई जहाज। कठिन, दुर्गम पहाड़ी मार्गों से महीनों चलकर कश्मीर के सैकड़ों भिक्षु और विद्वान बिना किसी स्वार्थ के अन्य देशों में जाकर प्रचार कार्य करते रहे, बौद्ध ग्रन्थों का चीनी, तिब्बती, जापानी आदि भाषाओं में अनुवाद करते रहे और न जाने कितने भिक्षु इन दुर्गम पहाड़ी मार्गों पर ही अपना शरीर त्याग बैठे इस निस्वार्थ कार्य में कौन सी प्रेरणा थी आखिर? वही प्रेरणा जो कश्मीर के महान संस्कृत इतिहासकारों, लेखकों और कवियों से हमें मिलती है और वह है अपनी प्रसिद्ध और नाम की कामना न करते हुए मनुष्य मात्र के दुःख का दूरी करण और यही भावना मेल खाती है भर्तृहरि की इस विचारधारा से—

न त्वहं कामये राज्य न स्वर्ग्यम् नायुनर्भवम् ।
कामये दुःख तप्तानाम् प्राणिनामार्तिनाशनम् ॥*

न मैं राज्य चाहता हूं न स्वर्ग और न ही मोक्ष। यदि चाहता हूं तो दुःख से दग्ध प्राणिमात्र की आहों का नाश। काश! और काश! यह विचार-धारा आज के नेफाम बाम बनाने वाले शासकों के मस्तिष्क में समा जाती तो आज संसार युद्ध के भयंकर खौफ से त्रस्त न होता अपितु सुख की निधि होता।

पाठक गण भावुक होने पर क्षमा चाहूंगा। मैं बात कर रहा था कश्मीर के सारभूत मिश्रित संस्कृति की और यह था कश्मीर की महानता का राज। इसी कारण कालिदास जैसा धुरन्धर संस्कृत कवि और विद्वान कश्मीरी होते हुए अपने जन्म स्थान की बात नहीं करता। यही थी वह महान भावना जिसके अनुसार कल्हण अपने जन्मस्थान का नाम नहीं लेता यही हाल कश्मीर के अन्य महान संस्कृत विद्वानों का है।

ग्यारहवीं शताब्दी के अन्त और बारहवीं शताब्दी के आरम्भ में जो प्रसिद्ध कश्मीरी बौद्ध अनुवादक हुए हैं उनको संख्या १४ है। जबकि भारतीय बौद्ध अनुवादकों की संख्या इसी जमाने में १५ है। कश्मीरी बौद्ध शास्त्र अनुवादक यह हैं :

कुमार श्री, जयानन्द, अलंकार कलस, कनक-वर्मन, ज्ञान श्री, तिलक कलश पराहित, भय-विराज, मनोरथ, महाजन, महासुमति, विनायक, सज्जन तथा सुकस्मजन। इस अनुवाद युग से पूर्व चौथी शताब्दी से जो बौद्ध भिक्षु चीन गये उनमें प्रमुख नाम यह है :

विरोचन, कुमार जीव, विमलाक्ष, संघभूति, गौतमसंघ, लू-शान, धर्म-व्यास, बुद्धव्यास, बुद्धजीव, गुणवर्मन, धर्म-मित्र, बुद्धवर्मन, रत्नचिन्त तथा **T'ien-Si-Tsai**, तिब्बत में प्रचार करने वाले भिक्षु विद्वानों में श्याम भट्ट (तिब्बत में थूमी सम्भोटा) जैनमित्र, दनसिल, आनन्द, रत्नवज्र, सोमनाथ और श्रीभद्र बहुत प्रसिद्ध हुए।

यहां यह कहना असंगत न होगा कि चीन से भी बौद्ध यात्री, विद्वान और छात्र बड़ी संख्या में कश्मीर आते रहे और यहां संस्कृत सीखकर संस्कृत बौद्ध ग्रन्थों का चीनी भाषा में अनुवाद करने लगे। सम्भवतः इस समाप्त न होने वाली भिक्षुओं की लम्बी कतार को सुख सुविधा उपलब्ध कराने के हेतु कश्मीर की रानी अमृत-प्रभा ने श्रीनगर लेह मार्ग पर अमृत-भवन का निर्माण कराया। यह स्थान आज ऊंत-भवन नाम से प्रसिद्ध है।

यह कश्मीरी बौद्ध विद्वानों की विद्वत्ता ही तो थी जो ह्यून सांग जैसे विश्व विख्यात यात्री, कानूनदां, और विद्वान को कश्मीर खैच लाई। वह ६३१ ए० डी० में भारत आए और अरुण (हजारा) के रास्ते से मई ६३१ को कश्मीर पहुंचे

एप्रिल ६३३ तक अर्थात् दो वर्ष के लिए कश्मीर में रहे। यह वह समय था जब विद्वान को राजा से ऊंचा दर्जा प्राप्त था। ह्यूनसांग के मार्ग में फूल बिछाये गए और बारहमूला से उसे हाथी पर सवार कराकर श्रीनगर लाया गया। उसका राजा और दरबारियों द्वारा भव्य स्वागत हुआ। उसके लिए २० अनुवादकार उपस्थित किये गये। और विलक्षण बात का जिक्र श्री बामजई इन शब्दों में करते हैं :

“ह्यूनसांग ने एक ७० वर्षीय विद्वान को अपने मन के अनुकूल पाया जो महायान का पारंगत विद्वान था और जिसके साथ उसने नागार्जुन की कृतियों का अध्ययन किया।”

नागार्जुन की बात आई तो यह कहना उचित होगा कि प्रायः दो विख्यात नागार्जुनों का जिक्र इतिहासों में हुआ है जिनके सम्बन्ध में **Datation** की समस्या भी सामने आती है। श्री जीन० नोडो० इस सम्बन्ध में कहते हैं :

“हम यह समझ लें कि एक नागार्जुन ने दूसरी शताब्दी में (भारत में) जन्म लिया और नवीं शताब्दी में वह नागार्जुन मरा जो नागा राज्य (कश्मीर) में नागार्जुन के समान पुनः जन्मा समझा जाता था।

(कश्मीर के बौद्ध - पृष्ठ ६३)

महायान विचार धारा के साथ साथ कश्मीरी विद्वानों ने भाषा विज्ञान के क्षेत्र में भी कदम रखा और **Thon-Mi-Sambhota** जिसका कश्मीरी नाम शयाम भट्ट था और जिसका उल्लेख ऊपर हो चुका है तिब्बत से कश्मीर आया और उसने शारदा लिपि से तिब्बती लिपि के लिए ३० अक्षर चुने। इस सम्बन्ध में श्री जीन० नोडो० लिखते हैं कि तिब्बती और शारदा लिपियां दोनों ही सातवीं शताब्दी में प्रयोग में आ रही भारत की लिपि “सिद्धम” पर आधारित थी।

कश्मीरी विद्वानों के मध्य एशियाई देशों में जाने से न केवल बुद्ध मत को बढ़ावा मिला अपितु **Grece Buddhist Art of Gandhara** (गांधार का ग्रीक-बौद्ध आर्ट) मध्य एशिया के दूरस्थ स्थानों और चीन तक पहुंचा। इस पृष्ठ भूमि के पश्चात् सीधे महायान विचार धारा की बात करें जिसके लिए कश्मीर इसलिए उपयुक्त था क्योंकि यहां शैवमत को प्रच्छन्न बुनियादें उपस्थित थीं। बुद्धमत के सिद्धान्तों को विशेषतया निम्न वर्गों ने हाथों हाथ लिया। आगे चलकर यही सिद्धान्त दो विचार धाराओं अर्थात् ‘हीनयान’ और ‘महायान’ में विभक्त हुए।

कश्मीर, जो कि इस गुण से भी विद्या का केन्द्र रहा और जिसे शारदा पीठ की संज्ञा दी गई इस नई विचार धारा को भी खंगालने के लिए आगे बढ़ा। यहां के विद्वान, जो सदा नई विचार धाराओं को सीखने और अनुसन्धान के इच्छुक रहे हैं, भी बौद्ध दर्शन को शैव-दर्शन की भित्ति पर सुसंस्कृत करने लगे। हीनयान विचार धारा के अनुसार एक व्यक्ति अपनी ही कोशिशों से अपनी मुक्ति प्राप्त कर सकता है। इस धारा के अनुसार गौतम ने कई जन्मों के पश्चात् दस परमित (विशेष गुण) प्राप्त किये थे। इसी से वह इस योग्य हुए कि जब विश्व में पाप और अविद्या का अधिक प्रकोप फैल गया, तो उन्होंने अर्हत का सिद्धान्त प्रचारित करके मनुष्य मात्र को तबाही से बचाया।

कश्मीर जैसे ऊपर कहा गया है, इस साधारण सिद्धान्त से इस प्रकार आकर्षित नहीं हुआ जिस प्रकार भारत के अन्य भाग हुए। कश्मीर के विद्वान पंडितों के सम्पर्क में आकर बुद्धमत ने भी एक नये दर्शन का रूप लिया जिसे महायान की संज्ञा मिली। महायानियों ने अर्हत बनने पर बल न देकर बोधिसत्व बनने पर बल दिया। बोधिसत्व निर्वाण

अवस्था में प्रविष्ट न होकर मनुष्य मात्र को बचाने के लिए कटिबद्ध हो जाता है। निश्चित रूप से इस विचार धारा में शैवमत का यह फलसफा निहित है जिसके अनुसार एक शैव इस संसार को न त्यागते हुए महा-शिव में लीन होने का प्रयत्न करता है। इस प्रकार महायान विचार धारा के आचार्यों ने एक शीतल दर्शन में सर्व साधारण के उपयुक्त और ग्राह्य बनाने के लिए इस प्रकार का विश्वास भर दिया जिससे यह विचार धारा उनके जीवन को निराशा से बचाकर आशा के द्वार तक ले आई।

महायानियों ने कई बौद्धों और उनके बौद्धि-सत्त्वों के लिए श्रद्धा का उपदेश दिया। इसीलिए बौद्धि-सत्त्वों और बौद्धों के लिए विहार और स्तूप स्थापित किये। बौद्धिसत्त्वों को मनुष्यमात्र की सहायता के लिए इच्छा और शक्ति प्रदान की गयी। इस प्रकार उन्होंने मैत्रेय, ध्यानी बुद्धों, मज्जूश्री और अवलोकितेश्वर की पूजा का विधान भी किया। अवलोकितेश्वर और शिव के सम्बन्ध में श्री पी० एन० के० वामजई **Monier Williams** का यह उदाहरण देते हैं :-

“सर एम० मोनियर विलियमज के अनुसार अवलोकितेश्वर का शिव से सम्बन्ध इस कथन से स्पष्ट होता है कि कुछ विशेषताओं में क्वान-युन (चीनी मूर्ति) शिव की पत्नी दुर्गा जैसी लगती है और कुछ अन्य विशेषताओं में पार्वती के समान जो पर्वतों में रहने के कारण संसार पर अनुकम्पा से देखती हुई कहीं जा सकती है।

संस्कृत काश्मीर में फल-फूल चुकी थी। अतः इसी भाषा में महायान ग्रन्थों का रचन हुआ। यह दर्शन सर्वस्तिवाद के आधार पर आगे प्रगति करता गया।

कनिष्क के समय में जब कि बुद्धमत का गांव गांव और देश-देश में प्रचार हुआ। यहीं महायान दर्शन फला-फूला और इसी विचार धारा का सिक्का जमाने के लिए कनिष्क ने तीसरी बौद्ध सभा बुलायी जो कुण्डल वन के स्थान पर सफलता से समाप्त हुयी। यह कहना शायद ठीक रहेगा कि रब्बे महजूर (कवि महजूर के पुत्र), जिनकी गत वर्ष मृत्यु हो चुकी है, ने कहा था कि उन्हें यह स्थान ज्ञात है। परन्तु उनके इस कहने पर किसी भी सरकार ने कोई कारवायी न की।

बात ऊपर हो रही थी शैवमत और बुद्धमत के **fusion** सुघटन की। इस सम्बन्ध में यह कहना आवश्यक है कि तिब्बती में जो अनुवाद हुए हैं उनमें महेश्वर, हयग्रीव, सोमानन्दनाथ, उत्पलनाथ मन्त्रभट्ट तथा अभिनव गुप्त नाम इस बात का प्रमाण उपस्थित करते हैं कि दोनों मतों को एक साथ जोड़ने का काम कला (**Art**) के अतिरिक्त धार्मिक ग्रन्थों में भी पूर्णता को पहुंच चुका था।

यह तथ्य जानने योग्य है कि काश्मीर के बुद्ध मत का प्रचार करने के लिए जो कुछ लिखा जाता रहा उसकी बुनियाद तर्क (**Logic**) था। इसी हथियार से यहां के बौध इस धर्म के दार्शनिक आधारों को दृढ़ करते रहे। दसवीं तथा ग्यारहवीं शताब्दी में धर्मकीर्ति के पश्चात जो बुद्ध **Logician** (तार्किक) हुए वह हैं :- प्राज्ञकारगुप्त, यमारि, रविगुप्त, साक्यश्री, **Kha-che Pan-chen** इत्यादि। इन विद्वानों में तीन प्रकार के विचारक थे। भाषा विज्ञान सम्बन्धी दार्शनिक या अलोचनात्मक, धार्मिक।

इसमें सन्देह नहीं कि कुशान राज्य में महायान विचार धारा की आशातीत उन्नति हुई। इस युग के बारे में लिखने के लिए एक अलग लेख की

आवश्यकता होगी। मैं हरमन गोइज (Hermann Goetz) की प्रख्यात ग्रन्थ माला Art of the world से Indian Art के पृष्ठ ६६ का यह भाग लिखकर इस लेख को समाप्त करना चाहूंगा। वे कहते हैं।

चूँकि एशिया के तीनों बड़े व्यापार मार्ग (सिल्क, गोल्ड और स्पाइसिज) चीन और भारत से ईरान और रोम जाते हुए कुशान सीमाओं से

होकर गुजरते थे, वहाँ के व्यापारिक नगर काफी उन्नत हुए और हर प्रकार के राजनैतिक बोहरान से बाहर निकल आए। यद्यपि स्थानीय संस्कृति खोरिज्म (खिवा), सोगदिया और बकत्रिया (तुर्किस्तान) की ईरानी, अफगानिस्तान में विशेष रूप से हेलिनिस्टिक और भारत के मैदानी क्षेत्र में भारतीय थी, एक विशेष सांस्कृतिक सम्मिश्रण अनिवार्य था जो अत्यन्त लाभदायक सिद्ध हुआ।

[*नोट : श्री अमरनाथ कौल (न्यू प्लॉट जम्पू) ने प्रश्न किया था कि यह श्लोक किसका है। कृपा करके अपने प्रश्न का उत्तर इस लेख में देखें।]

—सं०]

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उदार बादशाह

—सुमन जिन्सी

कश्मीर के इतिहास का अध्ययन करने से ज्ञात होता है, वहां पर हिन्दुओं, बौद्धों, मुसलमानों, सिखों तथा डोगरों का राज समय-समय पर रहा है। मुसलमानों का राज १४वीं शताब्दी से आरम्भ हुआ। इनके समय में बहुत ही अत्याचार हुये। विशेषकर के सिकन्दर बुतशिकन ने जितना अत्याचार अपने शासन में हिन्दुओं पर किया, वो अत्याचार कभी भुला नहीं पायेंगे।

श्री सुन्दरदास जैसे इतिहासकार न मानें तो पथक बात है, परन्तु अत्याचार के परिणाम कभी भी बदलते नहीं हैं वो किसी न किसी रूप में प्रकट होते ही रहते हैं। सिकन्दर बुतशिकन ने कई हिन्दुओं को मरवाया कई हिन्दुओं को मुसलमान बनना पड़ा, तो कई को घर छोड़ कर भागना पड़ा तथा कई हिन्दु मुसलमानों के घर छिपे रहे। सिकन्दर बुतशिकन ने कई मन्दिरों को तुड़वाया और उनकी मूर्तियां जमीन में दफनाई गयीं। प्रमाण के तौर पर महाराज गंज के पास प्रोतुल बाग अभी भी प्रसिद्ध है। जिसके पास ही अब आर्य समाज, महाराज गंज बनवाया गया है।

सिकन्दर बुतशिकन ने मन्दिरों को तुड़वाकर मस्जिदें खड़ी करवाई। हिन्दुओं पर भिन्न-भिन्न प्रकार के कर लगाये। हिन्दुओं तथा बौद्धों के धर्मग्रन्थ नष्ट करवाये, तथा कला कौशल और साहित्य को बड़ी हानि पहुंचाई।

सिकन्दर बुतशिकन की मृत्यु १४१४ ई० में हो गई लेकिन इसके मंत्रियों ने १४२१ ई० तक वैसा ही अत्या-

चार चालू रखा अन्त में १४२१ ई० में इस अत्याचार का अन्त हो गया। १४२१ के पश्चात बुतशिकन के पुत्र जेनुल आबदीन ने १७ वर्ष की आयु में कश्मीर का सारा शासन अपने हाथ में लेकर ५० वर्ष तक सम्भाल कर रखा।

अपने शासन काल में हिन्दुओं तथा मुसलमानों को इतना अधिक प्यार दिया तथा प्रजा भी इन्हें दिलो-जान से प्यार करती थी। यह अपने पिता से भिन्न था। उसका प्रत्येक कार्य तथा शासन भिन्न था। ये प्रत्येक कार्य अपनी प्रजा की भलाई के लिए करता था जिसके कारण वो सम्पूर्ण कश्मीर में प्रसिद्ध तथा जनता का प्रिय था। अभी भी कश्मीर वासी इन्हें प्यार तथा आदर से याद करते हैं। श्रीनगर में अभी भी इनके स्मृति चिन्ह हैं।

कश्मीर में घोर अत्याचार फैला हुआ था, प्रजा बड़ी दयनीय दशा में थी। परन्तु बादशाह ने अपने दृढ़ प्रयत्नों से सभी रुकावटें दूर की। जिन लोगों पर इसके पिता ने घोर अत्याचार किये थे उन्हें इसने अपने गले से लगा लिया।

इस्लाम के नाम पर जबरदस्ती करने वालों को इसने आड़े हाथों ले लिया। प्रजा को सहनशीलता, भाई चारे की प्रेरणा देकर देश में सुख-शांति की स्थापना की। तत्पश्चात देश के विकास कार्य में लगे। खेतों की सिंचाई के लिए नहरें बनवाई, लगान तथा वस्तुओं के मूल्य दर निर्धारित किये। हर प्रकार का भ्रष्टाचार समाप्त किया। उद्योगों तथा हस्तकला कौशल को बढ़ावा दिया गया।

कैदियों से भी कार्य लिया जाता था। हिन्दुओं पर जो अत्याधिक कर का एक भार था उससे उन्हें मुक्त कर दिया गया।

एक बार बड़बादशाह को जहरबाद का फोड़ा हुआ अर्थात् जहरीला फोड़ा निकला काफी चिकित्सा करने पर भी कोई आराम नहीं आया। जहर शरीर में फैलता गया बादशाह बड़ा परेशान रहा, और दिन-प्रतिदिन दुर्बल होता गया। कोई भी हिन्दु हकीम या वैद्य बादशाह का इलाज करने से डरते थे क्योंकि उनकी धारणा यह थी कि यदि बादशाह ठीक नहीं हुआ या मर गया तो हिन्दुओं के ऊपर फिर काले बादल उमड़ आयेंगे। बादशाह के जीने की कोई आशा नज़र नहीं आती थी।

एक दिन बादशाह को किसी ने बताया कि सूर्यभट्ट नामक एक ब्राह्मण आपके फोड़े को देखना चाहता है। उन्होंने सूर्यभट्ट को बुला भेजा। सूर्यभट्ट ने बादशाह का फोड़ा तथा बुरी दशा देख कर उनकी चिकित्सा आरम्भ की। थोड़े ही दिनों में बादशाह ठीक होने लगे फोड़ा फूट गया तथा जहर बाहर निकल आया। घाव ठीक हो गया और शनैः शनैः बादशाह की कमजोरी भी ठीक होती रही। स्वस्थ होने के उपरान्त बादशाह राज दरबार में चला गया। राज दरबार से सूर्यभट्ट को बुलाकर अपने मन्त्रियों के सामने उनकी बड़ी प्रशंसा की तथा सूर्यभट्ट को कहा कि आप क्या ईनाम चाहते हैं। श्री सूर्यभट्ट ने हाथ जोड़कर बड़े विनम्र स्वर में कहा कि मैं कुछ नहीं चाहता आपसे केवल हिन्दुओं के लिए दया की भीख मांगना चाहता हूँ। बादशाह बहुत प्रसन्न हुए। श्री सूर्यभट्ट को मन्त्री तथा प्रधान न्यायाधीश बना दिया गया। तब से हिन्दुओं का जीवन ही बदल गया। पाठ-पूजा पहले की भांति होने लगे तथा हिन्दु लोग तीर्थ यात्रा पर निभंय होकर जाने लगे। जो कश्मीर से भाग गये थे उन्हें वापिस बुला लिया गया।

स्थान-स्थान पर हिन्दुओं के लिए पाठशालायें तथा मुसलमानों के लिए मक़तब खोले गये। सारी प्रजा को एक से अधिकार प्राप्त हुए। बादशाह ने हिन्दु बुद्धिजीवों की कश्मीर बुलाकर आदर सम्मान दिया।

बादशाह ने मन्दिर बनवाये तथा स्वयं कभी-कभी तीर्थ यात्रा को जाते थे। वो हिन्दुओं के धार्मिक त्यौहारों में भी सम्मिलित होते थे। इन्हीं कारणों से हिन्दू लोग उन्हें बड़शाह कहते थे। इनके राजदरबार में बड़े बड़े विद्वान थे। जिनकी सहायता से बादशाह ने संस्कृत ग्रंथों का अनुवाद फारसी में करवाया। बादशाह के दरबार में बहुत सारे हिन्दू मन्त्री भी थे। जैसे उस समय कश्मीर के प्रधान मन्त्री श्री तिलकाचार्य भी थे। इसके अतिरिक्त पण्डित जोजराम और श्रीधर इतिहासकार, श्री भट्टाचार्य वैद्य, कुपरभट्ट ज्योतिष, रूपभट्ट और महाभारत के भाषाकार रामानन्द थे। सिकन्दर के समय में पण्डित युद्ध भट्ट भारत भाग गये थे। सूर्यभट्ट ने उन्हें वापिस बुलवाने का प्रबन्ध किया। उनके लौटने पर अथर्ववेद का अध्ययन आरम्भ हुआ। इसकी एक प्रति बादशाह को भेंट की गई जिसके प्रचार के लिए राजकोष के व्यय से अनेक पाठशालायें खोली गई। बादशाह की अपने पुत्रों से नहीं बनती थी। क्योंकि वो हमेशा आपस में लड़ते झगड़ते रहते थे। जिसके कारण बादशाह अन्त काल में बहुत दुःखी रहा। राजा ने इनको देश निकाला दे दिया। तथा राजा ने सबसे मिलना छोड़कर केवल ग्रंथों का गहन अध्ययन किया। ५० वर्ष शासन करने के पश्चात् ६८ वर्ष की आयु में १४७२ में उदार बड़शाह सदा के लिए अपनी प्रिय प्रजा से विदा हो गये। परन्तु कश्मीर के इतिहास में अपना एक महत्वपूर्ण स्थान बनाकर अमर हो गये। कश्मीर के इतिहास में उनका नाम सुनहरी अक्षरों में सदा के लिए एक यादगार बना रहेगा।



महाकवि कालिदास और उनका मेघदूत

—पूर्णमा राजदान

महाकवि कालिदास संस्कृत साहित्य के उन जाज्वल्यमान रत्नों में हैं जिनके कारण संस्कृत साहित्य संसार में अपना मस्तक गौरव से ऊंचा उठाये हुए है। कालिदास ऐसे सुकृती हैं जिनकी यशकाया अमर है। उनकी कीर्ति आज दो हजार वर्ष बाद भी उतनी ही प्रखर है प्रत्युत उत्कर्ष को ही प्राप्त होती जा रही है। पहले यह धारणा थी कि कालिदास संस्कृत के महान्तम कवि हैं, धीरे धीरे उन्हें भारत का महान कवि कहा गया। ये संस्कृत साहित्य के सर्वमूर्धन्य कवि एवं सुनिपुण नाटककार हैं। इनकी सर्वतोमुखी प्रतिभा अद्भुत कल्पना शक्ति और उत्कृष्ट नाटक निर्माण कौशल पर मुग्ध होकर ही भारतीय जनता ने इन्हें 'कविकुलगुरु', 'कविशिरोमणि', 'वाग्देवतावतार' आदि उपाधियों से विभूषित किया है। पश्चात्य लोग भी इनके काव्यमृत का मौलिक अथवा अनुदित रूप में आस्वादन करके, आनन्दविभोर होकर इन्हें विश्वकवि मानने के लिए बाध्य हो गये हैं उन्होंने दो महाकाव्य रघुवंश और कुमार सम्भव, तीन नाटक मालविकाग्निर्मत्तम्, विक्रमोर्वशीयम् और अभिज्ञान शाकुन्तलम् तथा दो गीत काव्य मेघदूत और ऋतुसंहार की रचना की हैं। कालिदास की सबसे बड़ी विशेषता उनकी मौलिकता है। इसमें सन्देह नहीं है कि उन्होंने अपना विषय प्राचीन आर्यानों से ही लिया है किन्तु उन्होंने अपने सृष्टि नैपुण्य से उसे कुछ का कुछ बना दिया है। यथा महाकाव्य रघुवंश में उन्होंने बाल्मीकी

रामायण का आधार लिया है किन्तु अपनी मौलिकता से कथानक को एकदम नवीन ढंग से प्रस्तुत करके उसे एक उच्चकोटि की कलाकृति बना दिया। इनका 'मेघदूत' भी संस्कृत साहित्य के गीत काव्यों में सर्वप्रथम गिना जाता है। साहित्यिक जगत में जो ख्याति कवि को 'रघुवंश' एवं 'अभिज्ञान-शाकुन्तलम्' ने प्रदान की है। 'मेघदूत' ने भी उससे कम ख्याति नहीं प्रदान की है। कई विद्वानों का कथन है कि यदि कालिदास 'रघुवंश' जैसे महाकाव्य तथा समग्र संस्कृत साहित्य के सर्वोत्कृष्ट नाटक 'अभिज्ञान शाकुन्तलम्' आदि को न लिखकर केवल 'मेघदूत' को ही लिखते तो भी संसार इन्हें प्रकाण्ड महाकवियों में ही गिनता।

कालिदास का मन प्रकृति माधुरी में खूब रमा है। उनके 'मेघदूत' में प्रकृतिक-वर्णन के अत्यन्त सजीव, सरस एवं रमणीक दृश्यचित्र हैं। मेघदूत में विरह काव्य तथा प्रकृति काव्य, दोनों का सुन्दर परिपाक मिलता है। किसी ने ठीक ही कहा है कि कालिदास का मेघदूत प्रकृति रमणी के लालित्य-पूर्ण मनोरम विलास चेष्टाओं का आगार है। कालिदास की दृष्टि में प्रकृति मानव की चिर-सहचरी है। जन्म से मृत्यु पर्यन्त प्रकृति के संसर्ग में रहकर मानव का उसके साथ रागात्मक सम्बन्ध की मार्मिक अभिव्यक्ति कालिदास के प्रकृति वर्णन में सर्वत्र दिखलाई पड़ती है। यथा मेघदूत के पूर्व मेघ का दसवां श्लोक :-

मन्दं-मन्दं नुदति पवनश्चानुकूलो यथात्वाम्
वामश्चायं नदति मधुरं चातकस्ते सगर्वः गर्भाधान
क्षणपरिचयान्नभारद्वमालाः सोविष्यन्ते नयनसुभगं
खे भवन्तं बलाकाः ॥

कालिदास की दृष्टि में यह प्रकृति, बुद्धि और भावना से हीन साधारण वस्तु या जड़मात्र नहीं है अपितु उसकी भावक कल्पना की आंखों के समक्ष वह अपने समग्र एवं व्यष्टिरूप में चेतन हैं। कवि की भावकता में प्रकृति और मानव ऐसे घुल-मिल गये हैं कि मानव भी प्रकृति की भावनाओं से प्रभावित होता है और प्रकृति में भी मानवीय भावना है। यथा मेघदूत के पूर्वमेघ का बारहवां श्लोक :

आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैल-
वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु
काले काले भवति भवतो यस्य संयोगमेत्य स्नेह-
व्यक्तिश्चिरविरहजं मुञ्चतो वाष्पमुष्णम्”

अर्थात् प्रतिवर्ष जब आषाढ़ के मेघ का राम-गिरि पर्वत के शृङ्गों से मिलन होता है तो बहुत दिनों के बाद मिलने के कारण पर्वत शृङ्ग गर्म गर्म आंसू बहाकर अपना प्रेम प्रकट करते हैं। मेघ दूत में कालिदास ने रामगिरि से अलका तक के मार्ग में पड़ने वाली अनेक नदियों का वर्णन किया है। नदियों के वर्णन में कालिदास ने अपनी उर्वर कल्पना शक्ति का परिचय दिया है और नदियों का अनेक विध वर्णन किया है। महाकवि ने मेघदूत में नदी को नायिका और मेघ को नायक के रूप में वर्णन करके मानवीकरण किया है। कालिदास ने कालिदास ने जड़ प्रकृति में मानवी भावनाओं की स्थापना करके उसे चेतन और गतिशील बना दिया है। वह मानव के सुख-दुःख से प्रभावित होती है तथा प्रकृति में भी विलास की छाया का दर्शन करके कवि ने उसे सजीव बना दिया है। यथा मेघ

दूत के पूर्व मेघ का बयालीसवां श्लोक :

“गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने
छायात्माऽपि प्रकृतिसुभगो तप्स्यते ते प्रवेशम
तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धैर्यामोघी-
कर्तुं चटुलशफरोर्दुतनप्रेक्षितानि ।

गम्भीरा नदी के इस वर्णन में कवि ने जहां एक ओर नदी का सर्वाङ्ग सुन्दर चित्र प्रस्तुत किया है वहां दूसरी ओर उसे सजीव बनाने के लिये एक विलास पूर्ण वातावरण भी प्रस्तुत किया है।

कालिदास ने मेघदूत में मेघ को विराट प्रकृति पुरुष के रूप में, कामरूप के रूप में देखा है। यथा “जानामि त्वां प्रकृतिपुरुषं कामरूप मघोन्” मेघ समस्त चर और अचर प्रकृति का पुरुष है। महाकवि की दृष्टि में मेघ और प्रकृति मानव के संवर्द्धन के लिए हैं। विकासो-मुखी स्वयं उसे चाहती हैं। दूर से ही मेघ का शब्द सुनकर उसे रोमाञ्च हो जाता है।

कालिदास के प्रकृति चित्रण में हिमालय का विशेष स्थान रहा है। मेघदूत के उत्तरभाग में हिमालय के विभिन्न दृश्य कवि की लेखनी से सजीव हो उठे हैं।

मेघदूत में जैसी रमणीय एवं सुकुमार कल्पना हुई है उसी के अनुरूप इसकी भाषा एवं शैली भी अत्यन्त मनोहर है। इसकी भाषा बड़ी ही प्रांगल परिमार्जित एवं प्रवाहपूर्ण है। इसकी शैली कालिदास की स्वाभाविकता और प्रासादिकता का उत्कृष्ट उदाहरण है। मेघदूत के पद्यों की रमणीयता, स्वर सोष्ठव, माधुर्य विलास एवं कोमल संगीत लहरो दर्शनीय है। सारा काव्य मन्दाक्रान्ता छन्द में निर्या गया है। जिसकी मन्द-मन्थर गति विप्रलम्ब शृङ्गार के करुण कोमल भाव को व्यञ्जित करने में विशेष सहायक सिद्ध हुई है।

कालिदास की वैदभी रीति प्रसिद्ध है। परमानन्द शास्त्री के अनुसार “अभिव्यक्ति की दृष्टि से भी कालिदास का अपना विशिष्ट स्थान है। वे वैदभी रीति के सर्वोत्कृष्ट कवि हैं। शैली की दृष्टि से जो सबसे बड़ी विशेषता उनमें पाई जाती है वह है उसकी ध्वन्यात्मकता। कालिदास की कला में नवोढ़ा के समान कुछ शब्दों में ही बात समाप्त कर देने और एक झलक भर दिखा देने का विलास विभ्रम है जो अधिक कारगर है। अपनी अद्भुत कल्पना शक्ति के कारण कालिदास अपने शब्द-चित्रों को बड़ी खूबी से खींच सके हैं। वे मानव हृदय की कोमल भावनाओं के, उसकी उत्सुकता और विह्वलता के, उसके विविध भावावेशों के सच्चे पाराखी थे अन्तर्जगत के साथ बाह्य जगत के भी वे सूक्ष्म मर्मज्ञ थे मेघदूत में हमें कालिदास की हृदयावर्जक वर्णन शैली मनोहरता की प्रतीति होती है”।

कालिदास ने मेघदूत का नायक धन के स्वामी कुबेर के सेवक को बनाया है जिसे अपने कार्य में प्रमाद दिखाने के कारण एक वर्ष तक पत्नी से दूर रहने का दण्ड मिला है। यह तो सर्वमान्य बात है कि जो कोई अपने धर्म का पालन नहीं करता है उसका तो अवश्य ही पतन जाता है। यथा श्री गीता में भी कहा गया है :-

“क्षीणे पुण्ये मर्त्य लोके विशन्ति ।”

एक निर्वासित व्यक्ति जिस प्रकार स्वदेश और स्वगृह आने के लिए तड़पता है ठीक इसी प्रकार यक्ष भी तड़पने लगा। कालिदास ने मेघ को दूत के रूप में प्रस्तुत किया है। इसका औचित्य इसी बात में है कि इस बहाने से विप्रयुक्त यक्ष की अवस्था का वर्णन करना उन्हें अभिप्रेत था। कवि ने यक्ष के विरह सन्देश के माध्यम से एक आदर्श प्रेम विह्वलता भी गजब की है। उसे मेघ की अचेतनता का भी ख्याल नहीं रहता। वह तो अपनी प्रेयसी के ध्यान में समाधिस्थ है। वह एक आदर्श प्रेमी है। उसे अपनी दचिता के जीवन की चिन्ता है तथा उसको जीवित रखने में मेघ की सहायता चाहता है। मेघ को यक्ष ने पहले अलका तक का मार्ग बताया फिर प्रेयसी के नाम मधुर प्रेम सन्देश सुनाया। मेघदूत में उज्जैचिनी का वर्णन अपूर्व है। वहां की नारियों तथा महाकाल मन्दिर की नर्तकियों की आचार मुद्रा का वर्णन अपूर्व है।

मेघदूत में अलंकारों का भी स्थान स्थान पर प्रयोग किया है। यथा उपमा, उत्प्रेक्षा, अपवाय्य अर्थान्तरन्यास, रूपक आदि अलंकारों का सुन्दर परिपाक देखने को मिलता है। मेघदूत में प्रधान रस शृङ्गार रस है। इसमें विप्रलम्ब शृङ्गार देखने को मिलता है। इन सब विशेषताओं के कारण मेघदूत अत्यन्त ही लोकप्रिय काव्य है और कालिदास की महान् कृति।



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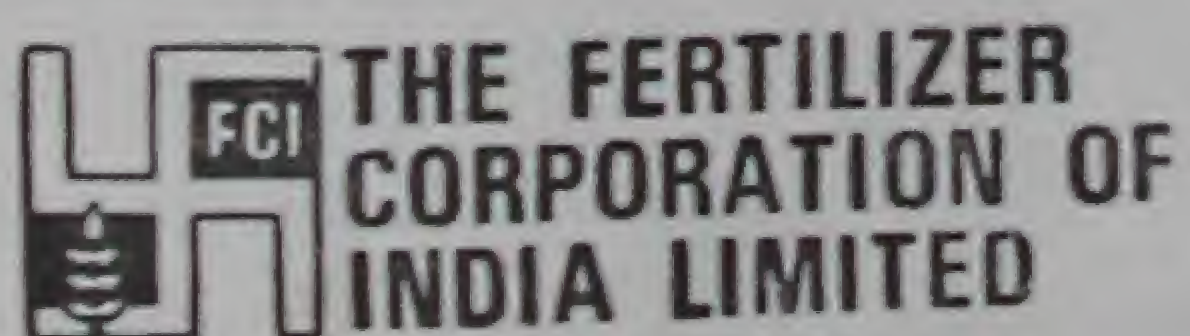
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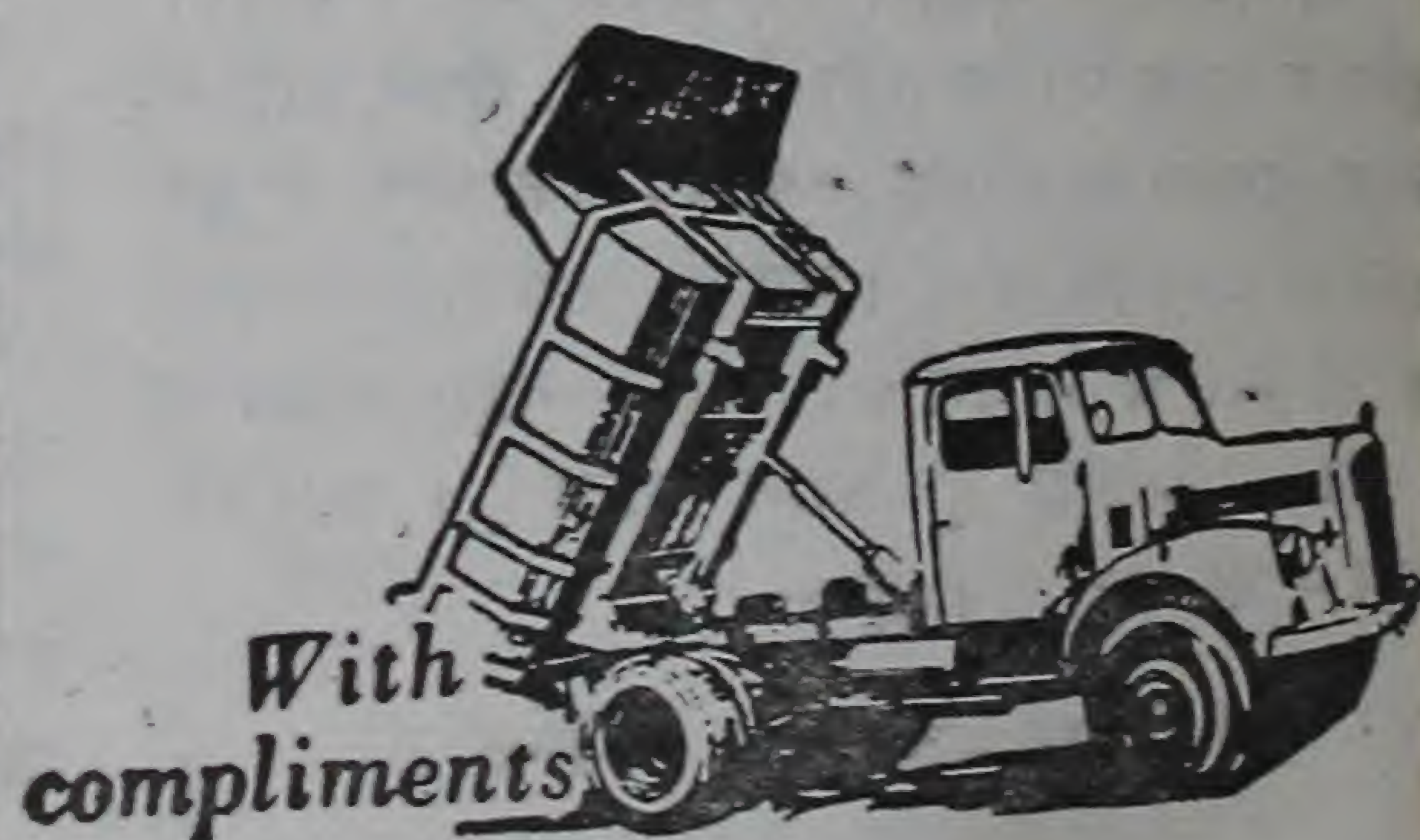
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